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# SCARY

## MONSTERS

MAGAZINE™

NEW THRILLS! AND SCARES! SCARY 83!

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SON OF  
KONG!







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May 1961



Issue #2  
August 1961



Issue #3  
September 1961



Issue #4  
November 1961



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January 1962



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# SCARY MONSTERS MAGAZINE™



## Contents of SCARY 83!

SON OF KONG SCARY 83 cover by Scary Terry Beatty.....	001/148
GORG0 GALLERY.....	002/147
Dear SCARY MONSTERS MAGAZINE.....	004
SCARY MONSTERS on the Stands!.....	005
KAIJU KORNER LIKE SON, LIKE SON? by Mike Bogue.....	006
The Legacy of Doctor Moreau by Mark C Glassy, Ph.D.....	010
MONSTER MEMORIES The Lost Manimal Photos from the 1932 ISLAND OF LOST SOULS by Jeff Killian.....	016
A SCARY Childhood in the Bronx Installment #4: Superman and "Flash" Fly High on TV by Dennis P. Mitchell.....	020
THOSE PREHISTORIC CLICHÉS by Deborah Painter.....	031
DR. GANGRENE'S MAD MUMBLINGS EEGAH .....	037
THE COSMIC DRIVE-IN "Multi-Movie Mayhem! by Robert Freese.....	043
CHARLTON COMICS GIVE YOU MORE...GORG0! by Mike Bogue.....	045
MONSTER FEST 8 WAS OUR FATE by Deborah Painter, David Hawk and Paul S. Knight.....	061
Mazza's SCARY STILLS.....	065
THE COMIC THAT PEOPLE SHOULD HAVE FORGOT by Dave Piper...069	
M.T. GRAVES CLASSICS by G.G Faircloth and Billy Small.....	079
SCARY SECRET PHOTO???.....	081
WAR EAGLES The Legacy of a Legend by Bob Statzer.....	082
From the Silver Screen to your Screen....The art of the movie posters to the art of the T.V. ads! by Kent R. Daluga.....	096
Spine-Tingling SCARY ART by Rick "Spine" Mountfort.....	099
To Love a Vampire 8. Dark Angels by Bob Statzer.....	100
MIDNITE MAUSOLEUM by James Downing.....	103
Destiny The Vampire Mermaid on The Island of Terrors Part 5 & 6 by Mike E. Pringle.....	108
Scare-eviews by David Elijah Nahmod.....	111
Shadows Dispersed by Thomas M. Prehoda.....	112
SCARE-NEWS 82 by Dr. Johnny Scareshock.....	115
SCARY DVD HEADLINE GRUES by Ron Adams.....	119
SUPPORT OUR SCARY ADVERTISERS!.....	122
MONSTER BASH GOES TO MARS.....	146

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**SCARY 83! NEW THRILLS! AND SCARES!**

**W**elcome to another GIANT-SIZED issue, complete with some GIANT-MONSTERS stomping around on our covers and inside pages.

As you'll soon find out there's sort of a prehistoric theme to this issue to coincide with this year's **MONSTER BASH** theme and the release of this issue at the BASH.

Putting together **SCARY 83** was a little different than most



issues being I had to start and go like gangbusters after getting our last regular and yearbook issue done. I needed to get as many pages done as possible before stopping for a week-long trip to my favorite scare-state...Arizona. Knowing I would not only lose a week while away but at least another week when I got back catching up on orders, emails and other assorted scary duties increased the pressure.

With DEADlines always hanging over my head for one thing or another somehow the *Scary Fun* continues for me. And it continues for you as you enter the prehistoric world of *A Real Monster Magazine* once again.

Enjoy!

*DD*

**Sam Scare Sr. and Susan Scare** somewhere in a prehistoric cave in Arizona??!! ...Perhaps gathering material for this **SCARY** issue or hiding from **GIANT-SCARY MONSTERS**.



**(Right)** We couldn't include this **FANTASTIC GIANTS** cover in full color, **GORG0'S REVENGE** and two issues of **THE RETURN OF GORG0** in our **GORG0 GALLERY** on our inside covers but hope to in our next issue.

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**003 SCARY MONSTERS MAGAZINE A Real Monster Magazine!**





Dear SCARY MONSTERS MAGAZINE,



Make this the year that you send in your SCAREMAIL and MONSTER MEMORIES to:

**DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.**

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Hi Dennis!

I'm thrilled with the new SCARY MONSTERS #82! I'm pleased to finally learn something about the Harry Nilsson/Ringo Starr SON OF DRACULA film. I was intrigued by the LP cover back-in-the-day, and the absence of the film and soundtrack has only fueled the mystique over the years.

Great article too on "the other" monster magazines." FOR MONSTERS ONLY has always been a favorite. Any chance of Scary reprints?

Media Blasters certainly did it right with DESTROY ALL MONSTERS, my favorite sci-fi film and second favorite monster rally after ABBOTT & COSTELLO MEET FRANKENSTEIN. I'm aware of the enthusiasm over the AIP dub, but the greatest triumph for me, is having access to the Japanese language version and subtitles. This is the best way to view a foreign film IMO.

A thank you to Dr. Gangrene and the NOSFERATU/Albin Grau backstory. NOSFERATU is still the scariest film of the classic era. If vampires were real, this is what they'd be.

We can never read enough about FRANKENSTEIN and THE OUTER LIMITS as well, and Marvin and The Dead Beats look like a total blast! Thank you again!

Your Scary Subscriber,  
PAUL LUNDY Hiawatha, IA

Hi Dennis!

Just received the "SCARY 82" SCARY MONSTERS MAGAZINE edition and WOW! I did a double take!! Marvin? WOW! My favorite all time horror host! Couldn't believe my eyes! And yet on the cover of SCARY MONSTERS! That is just so great!

I quickly turned to page 51 and read the 7 page article right away! And a book coming out also! I'll definitely buy the book. I'm behind on my Scary reading, about 2 1/2 magazines because of the yearbook and number 1 Special Issue and other things I have to do but I couldn't wait on reading about Marvin!

I was 11 years old when Marvin first appeared on our small 9" black & white TV set in 1957. It was also the first time I saw the "Karloff" Frankenstein monster up close. When I was much younger 5 or 6 I saw or almost saw the monster in

ABBOTT AND COSTELLO MEET FRANKENSTEIN. I say almost saw 'cause I kept ducking into the concession stand to hide from the scary parts. I sent you an article about it in a much earlier issue of S.M. I ended up walking home alone after the show 'cause my brother and cousin left without me. I got home safe though!

A windy and chilly dark night made the walk home even scarier. But I didn't get in



**SCARY 83! NEW THRILLS! AND SCARES!**

**004 SCARY MONSTERS MAGAZINE A Real Monster Magazine!**



trouble. Just my brother for leaving me alone.

Getting back to Marvin, I've seen every "SHOCK THEATRE" that came out. He showed all the classic Universal black and white monster movies. Marvin was funny, clever and SCARY! His band the "DEADBEATS" were also great. I would buy every episode on DVD if they were available for sale! I also caught his daytime show "JOBLEWOCKY PLACE." He was a great ventriloquist. Plus, I believe he did all his own writing, production, acting and much more. He was a very smart, clever man. It's a shame he died so young (46 I think). Terry Bennett as "Marvin" and Joy as "Dear" will always be implanted in my brain as a favorite all time memory. Thanks again Dennis for bringing this to light.

Also though I haven't gotten around to reading it yet, Thomas M. Prehoda's favorite "OUTER LIMITS EPISODES" is an eye turner as well as Deborah' Painter's "SCIENCE FICTION THEATER" article. I also grew up watching both of these shows as well. In fact I have the whole old OUTER LIMITS series on DVDs I bought a while back. Some of the best shows came out in the 50's and 60's. What a time to be a kid growing up.

Well, got to be going now. I'll write more later. Just wanted to touch bases with you on this special "MARVIN, SHOCK THEATRE" issue. You really surprised me this time. I've been hoping for the longest time that more info about Marvin and Terry Bennett would surface! And now it has! Thanks again Dennis.

Take Care, Sincerely

LARRY SAUNDERS (a long time Marvin Fan)  
Burbank, IL

Dennis:

Received the latest SCARY MONSTERS and SCARY MONSTERS 2012 YEARBOOK. Like, wow!! OUTER LIMITS, SHOCK THEATRE Chicago style, Munster Koach and Drag-U-La, Rocky Jones Space Ranger, Wacky Packages, M.T. Graves, that colored WBKB SHOCK Frankenstein ad (I would love that on a full sized poster!), SCIENCE FICTION THEATER, Bay Area Horror...what a great weekend for horror and sci-fi. Long week at work, awesome weekend reading!

Just wanted to add that skimming through the new SCARY MONSTERS mag, I realized there is a new WOR-9 FRIGHT NIGHT article. James Arena's FRIGHT NIGHT book from last year is incredible. Glad to get a bit more to read.

Super issues!! Thanks, Dennis for getting the mags to me so very quickly, as always.

BOBBY GUTHRIE

Dear Dennis,

I loved the latest issue!

Of special interest: The letter from Andres Castro, Jr. who listed his 10 favorite fright films.

Here's a list of my favorite 20 CHILLERS—they're all fun to watch!

1. THE RAVEN—1935

## SCARY MONSTERS on the Stands!



Hi Dennis:

Saw issue #81 for sale at JAY & SILENT BOB'S SECRET STASH on the TV show Kevin Smith's "COMIC BOOK MEN." Here's a few shots of "SCARY" as was seen on TV. Pretty cool. Hope you can use one of the pictures.



ROBERT MARTIN Brooklyn, NY

Thanks go to Robert and JAY & SILENT BOB'S SECRET STASH in Red Bank, NJ! Please continue to tell your stores to carry SCARY MONSTERS if they don't already and continue to send in your SCARY sightings on the stands so we can continue this Scare-Feature!

Thanks! —D.J.D.

2. DRACULA—1931
3. THE THING—1951
4. THE WOLF MAN—1941
5. THE BLACK CAT—1934
6. FRANKENSTEIN—1931
7. THE MUMMY'S HAND—1940
8. KING KONG—1933
9. THE MUMMY—1932
10. WHITE ZOMBIE—1932 (#2 on Mr. Castro's list)
11. THE INVISIBLE MAN—1933
12. DR. JEKYLL AND MR. HYDE—1920 (John Barrymore version)
13. CAT PEOPLE—1942
14. DRACULA'S DAUGHTER—1936
15. THE PICTURE OF DORIAN GRAY—1945
16. SON OF FRANKENSTEIN—1939
17. SON OF DRACULA—1943
18. RETURN OF THE VAMPIRE—1943
19. THE MAD GHOUL—1943
20. VODOO MAN—1944 (Lugosi, Carradine and Zucco—oh my!)

And I'd throw in DOCTOR X-1932 if I could!

Best Wishes!

GARY ALAN DUNCAN Aberdeen, MD

Continued on Page 078...



# KAIJU KORNER

## LIKE SON, LIKE SON?

by Mike Bogue

**W**e've all heard "Like father, like son," but have you ever heard of the expression "Like son, like son"? This phrase fits when you compare RKO's 1933 **SON OF KONG** to Toho's 1967 **SON OF GODZILLA**. The movies and monster characters of both cinematic prodigies share ten characteristics:

### 1. Both occur on an island setting.

**SON OF KONG**, a direct sequel to 1933's **KING KONG**, takes place on Skull Island, whereas **SON OF GODZILLA** occurs on Solgell Island. Both atolls are tropical, mysterious, and monster-infested, and both provide the setting for the majority of each film's action. A small group of humans in both cases traverses to the island in question and finds more adventure than you can shake an Indiana Jones bullwhip at.

### 2. Both have missing Moms.

In each film, Mom is AWOL. For example, Carl Denham discovers the twelve-foot "Little Kong" and immediately christens it the adult Kong's son. So where is Mama? The movie doesn't tell us, and curiously, Denham doesn't even wonder aloud about the missing Kong matron.

In **SON OF GODZILLA**, Minya (Godzilla's son) hatches from an egg. But who laid the egg? Obviously not the adult male Godzilla. But since the egg could be prehistoric, it may be that Mama Zilla deposited the egg thousands or millions of years earlier, hence the reason she is not around to tend to her off-putting offspring.

### 3. Both feature other monsters in addition to the title creatures.

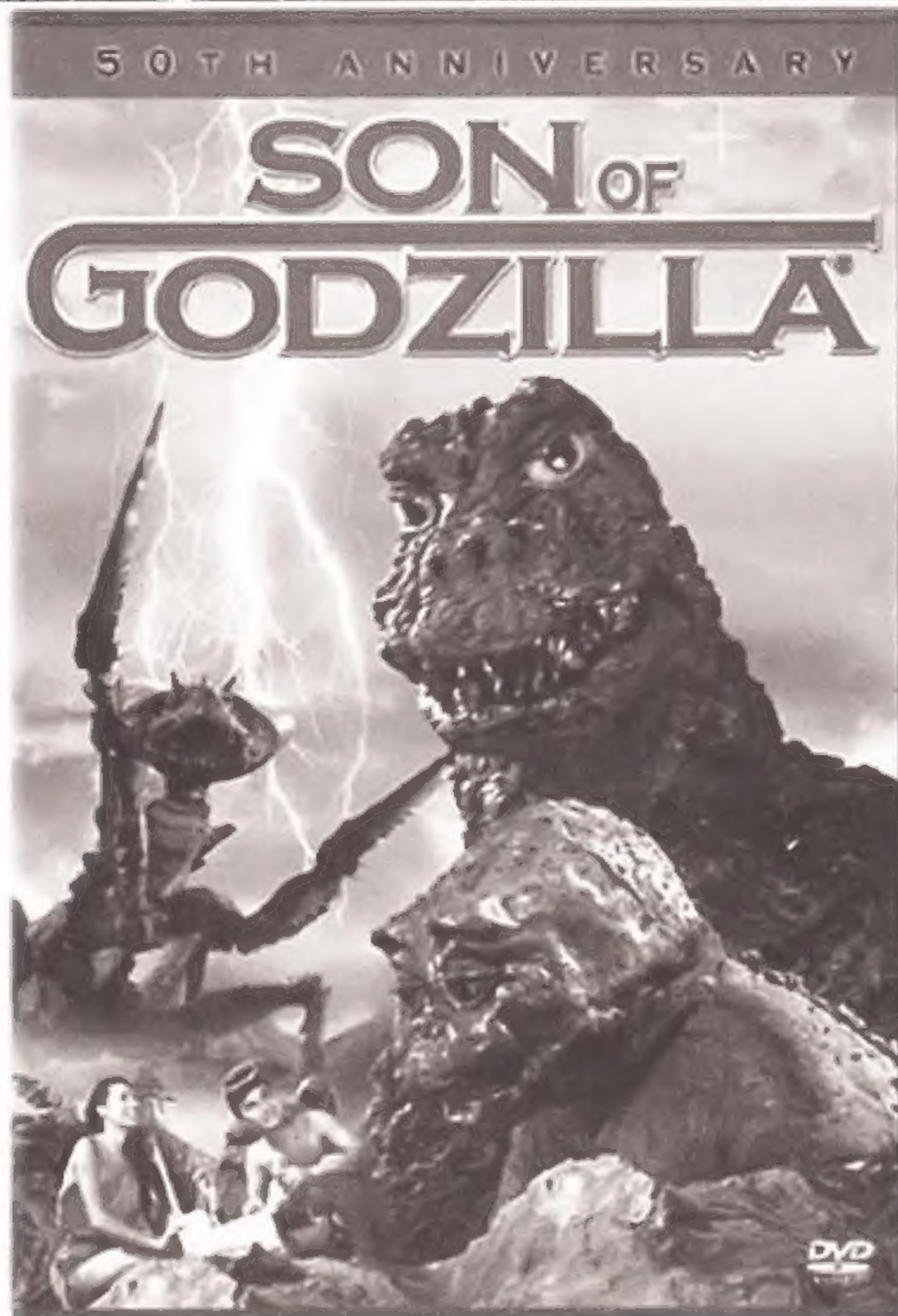
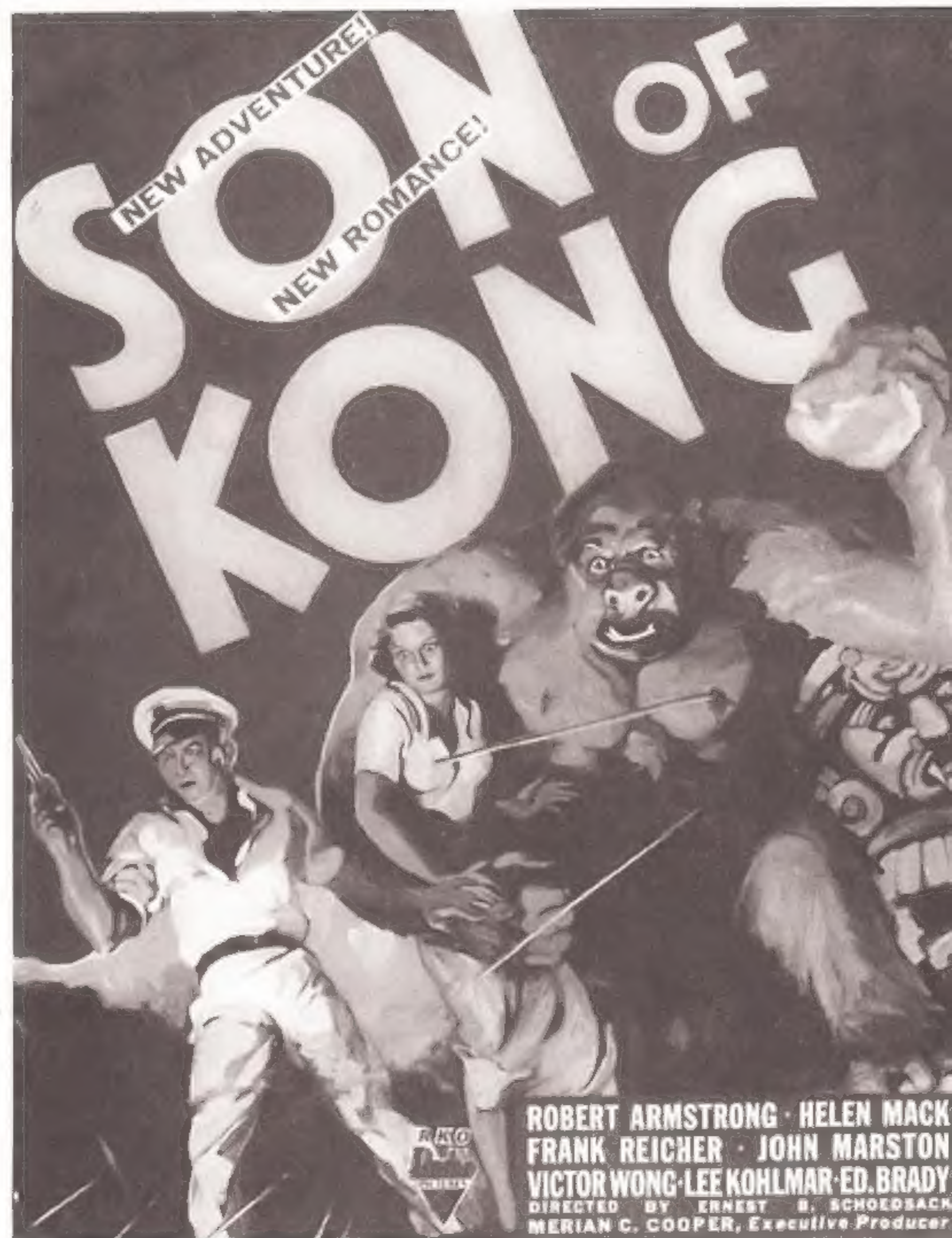
As in the first **KING KONG**, Skull Island remains dinosaur-infested in **SON OF KONG**. However, due to budgetary restrictions, we only see one true dinosaur—a charging styracosaurus that corners three of the characters in cave. Otherwise, we see a giant prehistoric cave bear, two dinosaurian quadruped monsters (apparently the same model used twice), and what appears to be an apotosaurus head that rears up from the waves during the sinking of Skull Island.

The fauna of Solgell Island prove even more exotic than those of Skull Island. The atoll is already infested by giant praying mantises (Kamacuras, a.k.a. Gimantis) which, following a weather-control experiment, grow to *daikaiju* proportions. In addition, a giant spider (Kumonga, a.k.a. Spiega) terrorizes both mantis and Minya alike. And, of course, Godzilla himself shows up to mentor Minya and defend his son against the other island monsters.

### 4. Both feature monster battles.

As Carl Denham notes, Little Kong is as much a scrapper as his old man. After befriend Denham and his female stowaway, Little Kong takes on the aforementioned giant cave bear. Later he plows into a quadruped monster that resembles a cross between a dragon and an apotosaurus. Both monster fights are treated seriously and are entertaining, featuring top-rank stop-motion animation courtesy of Willis O'Brien.

Meanwhile, Godzilla battles three Kamacuras in defense of







his son and, later, confronts Kumonga, again to protect Minya. The battles are well-staged, and the marionettes of both the giant mantises and the giant spider are handled quite skillfully for the time. However, Minya scuffles solo with one Kamacuras, and this fight is handled light-heartedly, with the accent on Minya's ineptitude, which brings us to the fifth similarity between **SON OF GODZILLA** and **SON OF KONG**:

**5. Both feature monster humor.**

Critics and even many genre fans often castigate **SON OF GODZILLA** for its frequent monster humor. For example, the scenes showing Godzilla mentoring Minya are anthropomorphic, and sometimes just foolish (such as Daddy Zilla stepping on Minya's tail so that the alarmed youngster fires out a blast of atomic breath instead of another "smoke ring"). Apparently supposed to appeal to the small fry in the audience, Minya appears deliberately clumsy, majoring in pratfalls, blows to the head, and pitiful brayings and whimperings. Some Big G fans find these scenes downright embarrassing, while other applaud them.

However, Toho was not the first studio to feature "monster humor" in a giant monster movie. Some point to 1962's **KING KONG VS. GODZILLA** as the first culprit to popularize



colossal critter comedy in the sound era, but in fact, **SON OF KONG** employed creature clowning twenty-nine years earlier! Unlike Kong Sr., who appeared fierce, Little Kong appears Teddy bearish. The viewer is clearly supposed to find the colossal ape cute, and among other things, Little Kong appears to understand English!

The most embarrassing Kong Jr. moment occurs after the second monster fight—Little Kong looks directly into the camera and with outstretched palms, mugs as if to say, "Search me, folks!" Clearly this moment ranks right up there (or right down there, depending upon your affinity for monster humor) with Godzilla's "victory jig" in **INVASION OF ASTRO-MONSTER** (a.k.a. **MONSTER ZERO**).

**6. Both feature title characters that are friendly to humans.**

As previously mentioned, Little Kong almost immediately sides with Denham and the rest of his crew. Why? Upon first sighting Little Kong, Denham helps the hapless biped escape from a quicksand pit, and the grateful ape subsequently follows Denham around like a giant albino puppy hoping to fetch its master's paper and slippers.

Minya is also friendly with humans, particularly the native girl Saeko. With impressive accuracy, she launches melons directly into Minya's appreciative mouth. When menaced by one of the giant mantises, she also employs a kind of feminine "Tarzan yell" to summon Minya—sure enough, the **SON OF GODZILLA** comes running (or perhaps more accurately, stumbling) to her rescue.

**7. Both are more kid-friendly than their Dad's film debuts.**

In the original **KING KONG**, the giant ape may be sympathetic, but he is also ferocious. He ruthlessly chews





shrieking Skull Island natives and literally stomps them into the earth. In addition, once Kong escapes in New York City, he is none too choosy about whom he kills. For example, while climbing a high-rise, Kong pulls a brunette woman from her bed, apparently thinking he has found Fay Wray. When the ape realizes his mistake, he callously tosses the screaming brunette to her death several stories below. Obviously, none of these actions make for a "kid-friendly" movie. (Though of course most kids are mature enough to witness such mayhem and realize it is fantasy.)

Meanwhile, Little Kong never menaces or harms anyone. Only the monsters-of Skull Island suffer his brawn. Indeed, Little Kong is kid-friendly on the level of Rankin-Bass's Rudolph the Red-Nosed Reindeer.

And what about Minya Sr., i.e., Daddy Godzilla? In his 1954 debut (1956 in North America), Godzilla is literally a stand-in for the World War II atomic devastation visited upon Hiroshima and Nagasaki—he is All Death and No Mirth. Godzilla kills civilians and soldiers by the score, including a frightened mother cowering in fear with her two young children huddled against her. In addition, we see dozens of Japanese who have been injured by Godzilla's wrath, all of them suffering from radiation burns and contamination—including a very young girl whom a doctor indicates has received a fatal

dose of radiation. As with Kong Sr. Daddy Godzilla's movie debut was pitched to adults, not small fry.

However, Minya couldn't be any further removed from such wanton death and destruction. Like Little Kong. Minya never harms any humans and in general even proves to be innocuous against his kaiju combatants. In fact, very young children are apt to find Godzy Jr. endearing and cuddly (meanwhile, adults may find Minya less cuddly than irritating).

#### 8. Both feature scant destruction of miniatures.

In intricate detail, King Kong got to ravage New York City; meanwhile, Godzilla elaborately laid waste to Tokyo. Both monster Dads mangled plenty of urban miniatures. But in **SON OF KONG** and **SON OF GODZILLA**, palm trees and tropical ferns substitute for high-rises and oncoming trains. Neither Minya nor Little Kong destroys any housing developments or downtown districts.

However, it is true that in **SON OF GODZILLA**, Minya's Daddy does batter part of the U.N. weather base on Solgell Island. Still, this destruction is minor. Meanwhile, Little Kong does help Denham get into the Skull Island temple, but you couldn't really consider that an example of "urban renewal."

#### 9. Both feature serious "human plot" storylines.

Although Little Kong and Minya both clown for the camera, the human characters of both films remain somber.

For example, in **SON OF KONG**, Carl Denham flees the United States to escape the rampant lawsuits (and Grand Jury investigation) that plague him due to King Kong's escape and subsequent destruction of parts of New York City. Denham is flat broke. Ditto for his crew, including the female stowaway (and love interest for Denham). All are down-on-their-luck victims of the Depression, and their situation is grim. Indeed, over half the movie dwells on the troubles and shortcomings that Denham and his compatriots endure. For them, their only hope is a treasure rumored to be hidden on Skull Island.

Meanwhile, in **SON OF GODZILLA**, most of the human characters are U.N. scientists stationed on Solgell Island to perform weather-control experiments. The hope is that the experiments success will pave the way for deserts to become





rain-drenched fertile lands on which crops can be raised for the world's starving millions. Only the reporter is treated somewhat light-heartedly; the scientists are all handled seriously, and in fact, one of them goes mad during the movie's events. The scientists' sobriety plays an uneven counterpoint to Minya's creature clowning.

**10. Both feature climaxes in which nature wreaks havoc.**

At the end of both **SON OF KONG** and **SON OF GODZILLA**, the island settings experience cataclysms of nature. In the case of **SON OF KONG**, the entire island experiences a devastating earthquake and starts to sink even as the heroes try to escape. The scenes of crumbling mountains, flooding jungles, and churning waves are spectacularly handled, though the total obliteration of the atoll seems abrupt and, plot-wise, a bit convenient.

Also, although the human characters survive, Skull Island's sinking results in the tragic death of Little Kong. Valiantly, the giant ape helps Denham escape before it is itself dragged beneath the churning sea. The heroes are then picked up by a nearby ship, and at the film's end, they are both rich (thanks to the Skull Island treasure Denham spirited away) and, in the case of Denham and the female stowaway, in love.

**SON OF GODZILLA**'s Solgell Island received a more benevolent fate than Skull Island. Due to the success of the weather-control experiment during the finale, the temperature plummets on the Pacific atoll, and soon snow

entombs the island in wintry white. This forces Godzilla and Minya to go into hibernation, but at least it doesn't kill them.

Meanwhile, a submarine picks up the heroes. NO tragedy here, except perhaps the minor poignancy of Saeko bidding farewell to her island home of many years.

**ON THE OTHER CLAW...**

**O**f course, there are many ways in which **SON OF KONG** and **SON OF GODZILLA** differ. For example, Little Kong did not return after his film debut, whereas Minya reappeared in 1968's **DESTROY ALL MONSTERS** (For more on **DESTROY ALL MONSTERS** see...**SCARY MONSTERS #82!**) and 1969's **ALL MONSTERS ATTACK**, a.k.a. **GODZILLA'S REVENGE** (and perhaps technically in 2004's **GODZILLA FINAL WARS**). In addition, Godzilla plays a major role in



**SON OF GODZILLA**, but King Kong, having already been killed by the biplanes' machine gun fire in New York, is nowhere to be found in **SON OF KONG**.

Still, the similarities between these two famous monsters' sons remain intriguing. Predominately, both treat the progeny of their movie Pops in a fairly light-hearted manner. Indeed, in some ways, these two sons are more like each other than they are like their celebrated Dads! Definitely a case of "Like son, like son."





# The Legacy of Doctor Moreau

## Submitted for your approval

by Mark C Glassy, Ph.D.

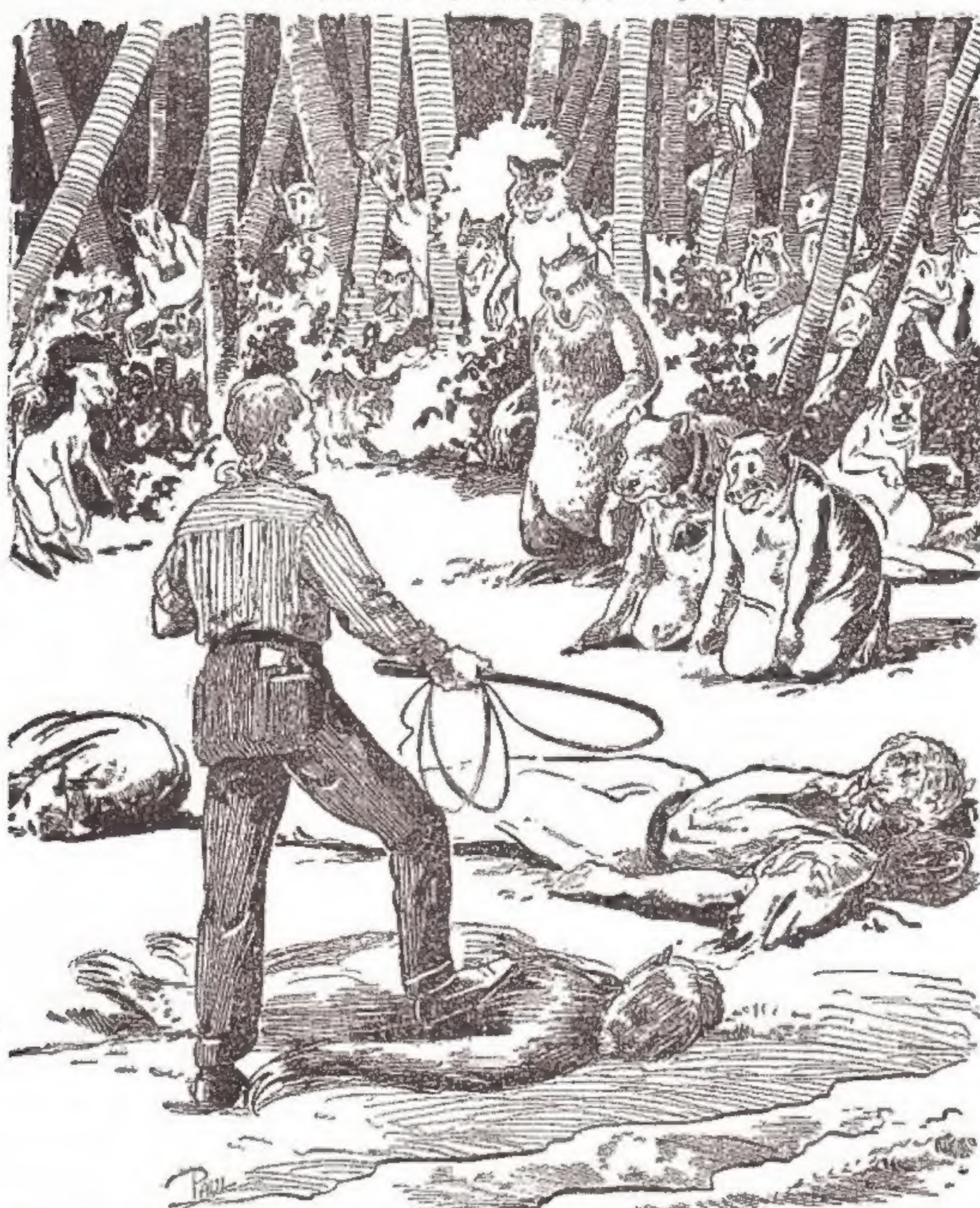
**H**.G. Wells along with Jules Verne firmly established science fiction and made it seem real to many. Their pioneering works paved the way for all those who followed, including this scary edition of our favorite magazine you are holding in your hands. Many of the SF tropes we all now take for granted were invented by the minds of those two innovators. And as we all know as time passes what was innovated then becomes the scientific reality of tomorrow. With enough time the imagination becomes reality and sooner or later tomorrow becomes today. It is a long list of fictional inventions Wells and Verne created on the page that have become real in our everyday lives and I suspect there will be more to come.

In H.G. Wells' 1896 novel, **THE ISLAND OF DOCTOR MOREAU**, the main protagonist, Doctor Moreau, is a single minded scientist intent in making the world a better place by understanding the genetic principles of what makes man, man.

## The ISLAND of DR. MOREAU

By H.G. Wells

Author of "The War of the Worlds", "The Abyss", etc.



I faced those people, facing my fate in them, single-handed now, —literally single-handed, for I had a broken arm. In my pocket was a revolver with two empty chambers. . . . I looked squarely into the faces of the advancing monsters. They avoided my eyes, and their quivering nostrils investigated the bodies that lay beyond me on the beach. I took half-a-dozen steps, picked up the blood-stained whip that lay beneath the body of the Wolf-man, and cracked it. They stopped and stared at me.

702



As the Wells story goes, a survivor of an accident at sea is stranded on Moreau's island and comes to believe the doctor's work, of turning animals into man and man into animals, called "manimals," is blasphemous. Moreau does his work in his "House of Pain," the nickname his beasts call his lab. Eventually, the manimals mutiny and destroy Moreau.

The term, "humanized animals" or manimals was coined by Wells. As Wells portrayed him, Doctor Moreau is a very curious scientist and he indulged deeply in that curiosity. He crossed that proverbial SF line of "things man should leave alone" when he created his island of beasts. Such curiosity-driven research dominates much of SF cinema and our favorite mad and annoyed scientists are indeed obsessively curious. And if you wait long enough then science will catch up to science fiction where facts and fiction converge and blur. The age of Moreau's manimals is now upon us.

We are fortunate to have three filmed versions of Wells' story, the first and certainly the best, **ISLAND OF LOST SOULS**, and starring Charles Laughton, a vile and cunning protagonist, was filmed in 1932. The second version titled, **THE ISLAND OF DR. MOREAU**, was filmed in 1977 and starred Burt Lancaster as the good doctor. The weakest of the three, filmed in 1996 and also titled, **THE ISLAND OF DR. MOREAU**, starred Marlon Brando. It is easy to dislike both the Laughton



and Brando Moreaus but harder with the Lancaster Moreau simply because he seems to be a likeable protagonist.

We can see an interesting progression of science from these films. In 1932, the date of the first film, the real function of DNA was unknown through the ideas of "germ plasm," "vital Humor," and "glands" were popular. There were actually ads in the pulp magazines of the day advertising the use of "gland extracts" to essentially cure all ills. Also, many remedies were touted to be useful for all those "gland problems" everyone seemed to be having at the time. By the second film in 1977 the ability to manipulate DNA and genes (gene cloning) was underway in many research labs throughout the world and by the third film in 1996 high school students have been cloning DNA in their classrooms. And now, in the second decade of the 21st Century, the ability to do exactly what Moreau was doing is here. Advances in genetics and stem-cell technologies could now, in theory, create the manimals that Wells imagined in his story. What this means is the mixing of species is certainly possible and, as blasphemous as it sounds, scientists can now create species faster than God.

To keep all of you gentle **SCARY MONSTERS** readers up to date there currently is an ethical debate going on amongst scientists and some policy makers about the nature of blending different species to create hybrids or what are called, chimaeras that are human-animal hybrids. Well, shades of Doctor Moreau and his manimals. Quite amazing that H.G. Wells foresaw the day when literally any gene or combination of genes can be inserted into an animal. Even a document, "Animals Containing Human Material" (ACHM), recently prepared by the Academy of Medical Sciences in the United Kingdom, addresses many concerns of this field of study. Are man-beasts or "Sayers of the Law" that far behind? As the Lugosi Slayer of the Law intones in the 1932 film, "We are not men! We are not beasts! We are things!" What rights should such manimal things have?

No doubt some sort of legislation will be proposed that will attempt to regulate the mixing of human DNA with animals. However, not all human DNA is the same because some DNA genes are more important than others. But which ones? Such legislation, unless it is carefully considered, may unfortunately block important research that could impact on diseases with no known cures. It should also be pointed out that no matter the level of legislation, a single-minded scientist, on his own island, would have

no legal interference to create such manimals, nor the scruples to worry about such interference. Why he would want to do that is not the point. Its just that if he really wanted to he could. And that is enough to scare anyone, even the readers of this **SCARY MAGAZINE**.

The ACHM document prepared by the Academy of Medical Sciences says that genetic and stem cell technologies are so advanced that the creation of 'Sayers of the Law' are certainly possible and some forms of this technology should be outright banned. This then brings up the issue of which traits should be banned (for example, a primate with a brain composed entirely of human neurons). Many lay people think that the mixing of some genes between species is acceptable but work that introduces key human traits (brains, reproduction, physical appearance) would not receive public support and would be considered unethical and therefore banned. Another example of work cited in this ACHM document that should be banned is generating human sperm and egg cells in an animal capable of fertilization and bringing the resulting fetus to term. In the 1996 **MOREAU** film version there is a graphic scene of a seemingly





female-like human giving birth to...something. This smacks that idea right in the face.

Over the years in many biomedical labs throughout the world many human genes have been inserted into the DNA of lab mice to study their effects. These human gene-bearing lab

mice are called transgenic mice or sometimes "humanized mice." Many thousand of these transgenic rodents, expressing all sorts of human genes and others grafted with human tissues, have been created worldwide. These mice have been genetically engineered to specifically express human genes. One such example of humanized mice are those containing a fully functional human immune system in which all the human genes necessary for a functional immune system have been inserted. This gives scientists the ability to

study the human immune response without actually using humans. This research definitely paved the way for creating new therapies and the understanding of deadly diseases. These humanized animals enable research on *in vivo* human biology that would otherwise not be possible due to ethical, logistical, or technical constraints. Such transgenic lab mice, though possessing a few human genes, nevertheless still look very much like and act like lab mice so no real ethical boundaries have been crossed. A hairless lab mouse that has skin

resembling human skin would be very useful in researching skin diseases. However, the sight of such an animal could bring about disgust and may even be frightening to others. And taken to the extreme and inserting many human genes, if not entire chromosomes, into transgenic mice (or any other animals for that matter) may result in creatures that do indeed bring about revulsion and

## WELLS' "ISLAND OF LOST SOULS"



CHARLES  
LAUGHTON  
BELA  
LUGOSI  
RICHARD  
ARLEN  
LEILA  
HYAMS

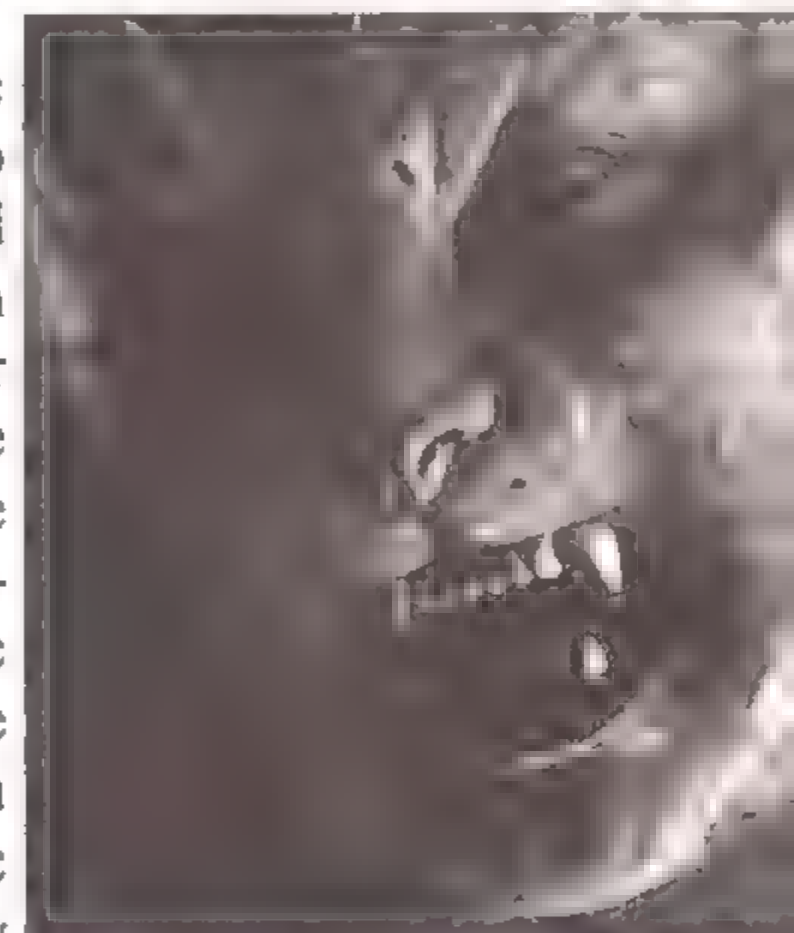
The  
PANTHER  
WOMAN

a  
Paramount  
Picture

disgust. Like Moreau's manimals. We do indeed see such transgenic species in all three filmed versions of Wells' story and some of the manimals are visually unappealing and bring about revulsion and disgust. A man's face with a pig's snout or a rat's nose are examples. Also, others seem quite reasonable like a human-leopard face and under the right circumstances may make good pets.

In addition to transgenic rodents, scientists have also created transgenic sheep and goats that manufacture human proteins in their milk. For example, human enzymes in the milk of a transgenic goat are being used to combat diarrhea-causing bacteria. Transgenic pigs containing human genes are being developed for study in transplant surgery. Transgenic animals are here to stay so how far should this work go and where does an animal stop being an animal and become a manimal? This is essentially the gray zone of thinking that the above mentioned ACHM document is attempting to address.

In my own research I have created many rodent-human hybrids at the cellular level (it's easier than you think). A simple chemical, polyethylene glycol (a polymer of ethylene





glycol which is car radiator fluid) is used like a glue to literally fuse rodent and human cells together thereby mixing their DNA and all cellular components. Each species, the rodent cell and the human cell, do intermix and form entirely new molecules and proteins in the hybrid or chimaeric cell. It is an effective way to study the effects of genes on each other. If you will, you could call these cellular manimals. However, it should be obvious that single celled manimals are not fully functioning beings and should not be considered as such.

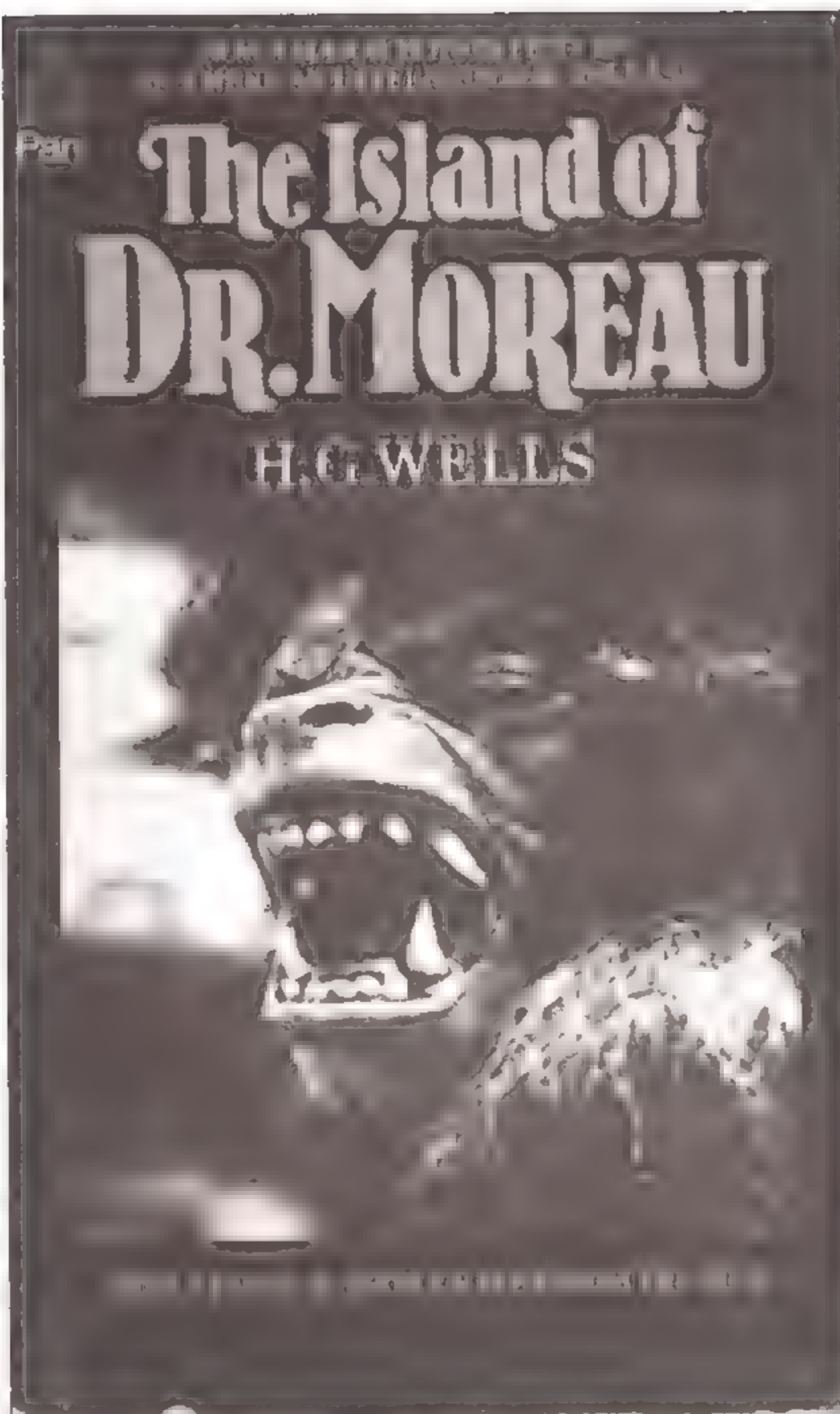
With all the advances in genetics and stem-cell technology currently available then animals could now be created that more and more resemble humans and have certain human characteristics and behaviors. Science is catching up to science fiction. Extensive humanization of a primate brain may have certain ethical issues and a self-aware primate may have trouble expressing itself which could be agonizing for the animal. Transgenic animals with human brain material could be useful in studying neurodevelopmental disorders (like schizophrenia) by understanding how normal brain development and function occurs. And the development of embryos that mix human DNA with non-human primates will bring about other issues. Perhaps this is how the original **PLANET OF THE APES** primates started.

In putting human DNA into animals, transgenic mice are at one end whereas at the opposite pole are blurred human-primate transgenic species (such as in the 1941 film, **THE MONSTER AND THE GIRL**, where a human brain is transplanted into the skull of a gorilla) that are ethically untenable and no one should have a problem in banning this work. However, it is the middle ground that is currently under debate. As mentioned above, how about human-skinned animals, useful for studying various skin diseases and disorders? No one would have a problem with that. However, it is the creation of hybrid embryos, relatively easy with current genetic and DNA technologies, that are being hotly debated. Do you bring these embryos to term or destroy them before? Definitely a topic for society to debate. And when does a transgenic embryo (a manimal embryo?) cross a line and become predominantly human? And

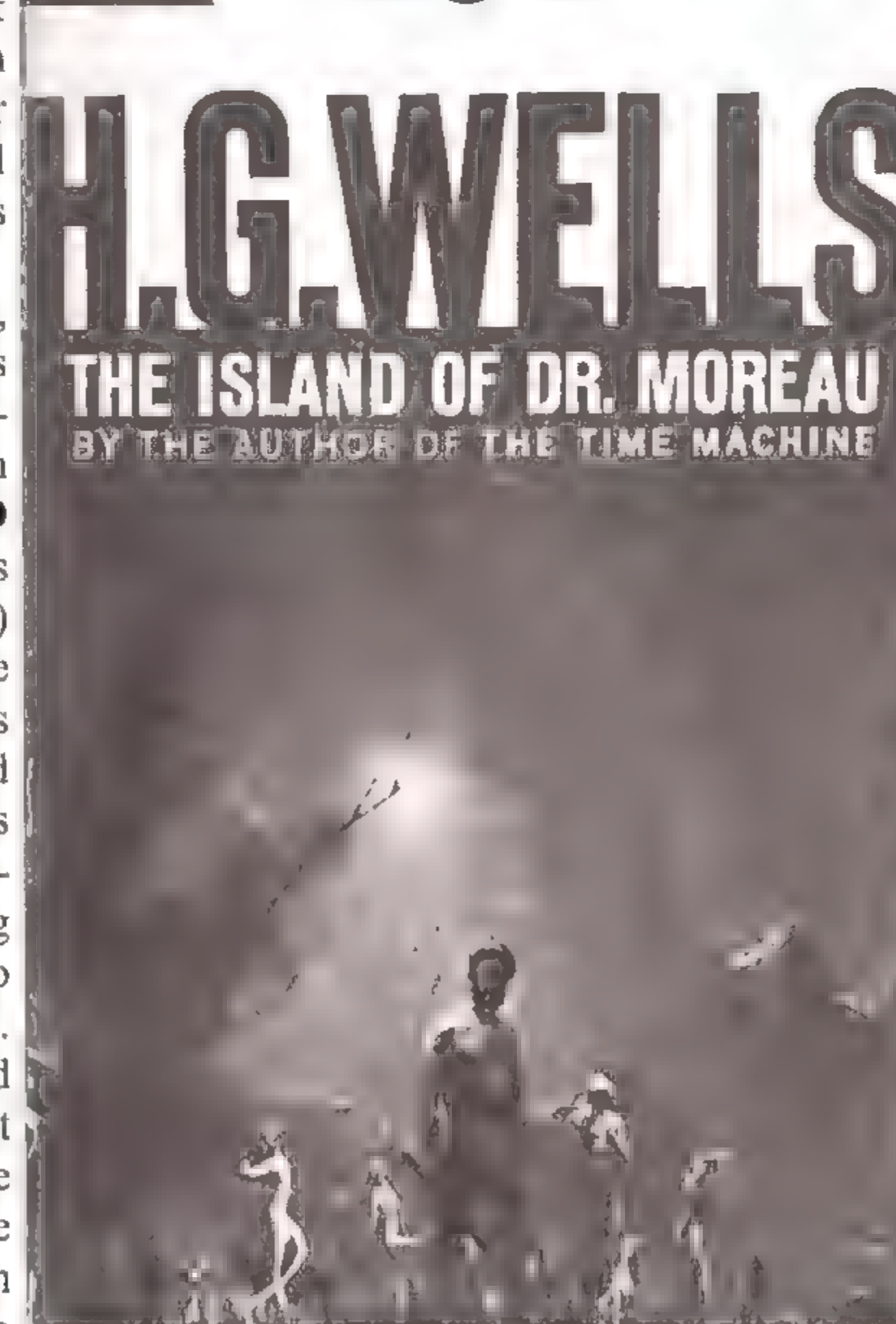
once a manimal embryo has been declared predominantly human (or even marginally human) then a whole different set of laws come into effect that are scientific, medical, ethical, social, and theological. Quite a mess ol' Doctor Moreau created. And no really easy answers either.

An example of some of the Moreau-like procedures current scientists are struggling with are the introduction of human stem cells into animals that would then integrate into the animal's body resulting in the formation of chimaeras or hybrid animals. The formation of chimaeras would take place at the embryo stage where the DNA of the two species could mix together and then randomly form some sort of new creature or hybrid. Embryo ethics is at the center of much of this debate. Are hybrid embryos and chimaeric animals something society wants to have around? How hybrid and chimaeric do they have to be in order to be considered human or quasi-human? What this all comes down to is the controlling of certain human genes (note, however, that not all genes need to be controlled) or combination of certain human genes and how they are integrated into another species. How many genes does it take to cross that proverbial line of "doing things man should leave alone"? No one really knows.

Stem cells have the ability to change into virtually any cell in the body. This is a natural process and all animals have stem cells. Scientists are now learning how to steer the stem cells into becoming any cell of choice. The possibility of using human stem cells to replace damaged organs is at the forefront of current biomedical research and the technical problems are quickly being solved. For example, mouse stem cells have been converted to sperm cells which in turn were able to successfully fertilize a mouse egg resulting in the delivery of normal pups. This effectively demonstrates that stem cells can be programmed to become any cell in the body and since sperm cells are the most complicated of cells this proves how sound the technology really is. An infertile man could have his stem cells converted to sperm cells which in turn can fertilize a human egg or conversely, an infertile woman could have her stem cells converted to egg cells that can be fertilized. Also,



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human stem cells have been introduced into goat fetuses that produce animals with organs containing functioning human cells. With these real possibilities, this then leaves all the ethical issues and the moral values for us to think about and ponder. To be sure, these ethical issues are complex. All of this started from the imagination of H.G. Wells. The ethical questions he raised in his story are just as valid and real today, maybe even more so, as when first published over a century ago.

Areas under debate by the scientific community and part of the ACHM document mentioned above have focused on three main areas of "manimal research" that should be banned outright. One is the modification of an animal brain that will lead to human cerebral function; how much cerebral function is a moving target and no one really knows for sure. The second is to establish functional human sperm and egg cells in an animal that could be fertilized. The third is to create a manimal that has human features such as facial shape, skin texture, or speech. Quite frankly, all three of these areas certainly lack scientific justification so there should be no problem in banning them. Unless, of course, you happen to be a scientist like Doctor Moreau with your own island at your disposal away from the scrutiny of all those pesky lawmakers. Many of his manimals do indeed express all of the above banned features to one degree or another.

So, back to the movies, the legacy of Doctor Moreau in the 1932 film is one primarily of hormones, small biological molecules, like insulin, growth hormone, or testosterone, that he used to create his manimals. Surgery was performed on his beasts but the main driving force was hormones. What is interesting about hormones is they work in a transient or temporary way and they must constantly be used to maintain



their effects (think of a diabetic who must take the hormone, insulin, every day). Which is why Lota, Laughton Moreau's "most nearly perfect creation" did revert back ("stubborn beast flesh...creeping back") to her natural state when the hormone treatments stopped. And hormones also played a significant role in the 1977 film too. The changes brought about by the Lancaster Moreau are just as transient and temporary as his Laughton predecessor. To keep the beasts changing Moreau needed to keep injecting hormones. In the 1996 film the Brando Moreau uses gene therapy to transform and control his manimals. At least the gene therapy procedures, if successfully carried out, would indeed result in permanent changes and not the temporary changes his hormone-using predecessors tried. And this is where the lines of science and fiction are

converging in this field making the boundaries blurry instead of sharper and more defined. The world has moved from one of hormones, a transient control system, to a more fundamental control, namely that which controls all life, DNA. And when you control DNA then you effectively control life and all its forms.

For proper function Moreau's manimals need to have homeostasis, a consistency in normal internal physiology, for both brain and body functions. For this dynamic equilibrium to work some highly responsive networks are involved in normal body homeostasis such as the nervous and immune systems and muscle coordination. In the world of manimals, those physiological benefits of animals, such as fur and the ability to regulate their body temperatures (think hibernation), may be at odds as each is struggling to maintain its individual homeostasis. In this way, the two species of cells are at war with each other. The animal has his own traits and the human also has his own



*It is NOT Advisable To Clip Stories And Send To Newspaper. The Best Method Of Submitting Publicity Is To Retype, And Double-space.*

*(Publicity Feature—No. 1)*

## Plays 60,000 to One Shot! Wins! Office Girl Captures "Panther Woman" Film Role

**Kathleen Burke, Chicagoo Brunette, Outclasses Thousands of Nation's Beauties to Achieve Featured Part in "Island of Lost Souls"**

Kathleen Burke played a 60,000-to-one-shot...and won.

That's how it happens that the 19-year-old brunette from Chicago is today a featured player in one of the most elaborate movies out of Hollywood, where, six months ago, she was unknown outside a circle of a few friends.

Kathleen is featured with such noted stars as Charles Laughton, Bela Lugosi, Richard Arlen and Leila Hyams in the movie version of H. G. Wells' eerie adventure story, "Island of Lost Souls", which comes to the... Theatre... And it's all because she took one chance in 60,000 when Paramount Pictures inaugurated a nation-wide contest to select an unknown girl to play the role of the "Panther Woman" in the picture.

Sixty thousand women throughout the country entered

*(Publicity Story—No. 2)*

### Duty Peeves Beauty

There's only one rub for Kathleen Burke in the fact that she won a movie contract and the role of the "Panther Woman" in H. G. Wells' "Island of Lost Souls" from among a field of 60,000 candidates.

Part of her prize was four weeks' occupancy of a suite at the swank Ambassador Hotel, in Los Angeles.

But she didn't get four weeks, and that's what she didn't like. For the day after she moved in, she was called to Catalina Island, where outdoor scenes of "Island of Lost Souls" were made.

## Wins 60,000 to One Shot!



SEA-30



**A TROPICAL PARADISE,  
UNTOUCHED BY MAN...  
WHERE A BIZARRE  
CIVILIZATION EXISTS.**



**BURT LANCASTER**

**MICHAEL YORK**

THE ISLAND OF DR. MOREAU

with GENE NICHOL, DAVENPORT, BARBARA CARRERA

and HARRY BASTIEN in "The Beast"

Executive Producer: SAMUEL J. FREEDMAN, Producer: RANDY HOWARD

Screenplay by JOHN HERMAN, THOMAS AL LAMORE, and JOHN TEMPLER SMITH

Directed by DON TAYLOR • Color by MoviLab • A Cinema 77 Film

Rated PG

traits and often times these two are at opposite poles. In the 1977 film Moreau began to change Braddock, the man lost at sea, from a human to an animal and during the transformation Moreau says, "Your mental processes are changing. The way you think is changing. You're beginning to think in images, concrete images. Hot, cold, light, dark, food, hunger, pain. Words becoming meaningless to you, except for the most elementary command. You've lost control. You are becoming an animal." And these possibilities are exactly what current scientists want to legislate to prevent. It should also be pointed out that the ethical issues in the ACHM document pertain to converting animals into humans and NOT the conversion of humans into animals. The ACHM document considers that angle to be so outré that it does not merit discussion.

Creating transgenic animals, ACHMs, or manimals with quintessentially human characteristics is technically relatively straightforward. Those of you who use computers to write will readily understand the simple principles involved. Think of an animal's DNA or genes as a large word document like you have in your computer that is broken down into chapters, subheadings, paragraphs etc. Inserting DNA genes into an animal is like inserting new text into your word document. For word documents, you use your cursor, locate the area you want to insert the text, then hit the "paste" command. Depending upon what text you inserted it could either blend in seamlessly, seem somewhat awkward with maybe a misspelling or bad grammar, or a totally unrelated to either the before or after surrounding text (or maybe even in a different language). This is the same with inserting DNA genes into animals. You select the area of the genome (an animal's chromosomes) you want to insert the DNA, then using a series of enzymes you literally paste the new DNA gene right into the genome text. When this new text or gene is read it can then have the same sort of effects as with word processing. The new gene (or genes) could have minimal effects or change something significant that could dramatically alter homeostasis and result in something like Moreau's manimals. It really is technically that simple. However, it's the results that are no being ethically and morally debated. If there is a real medical benefit then this research will move forward and society will readily accept it. If the risks outweigh the benefits then manimals will remain part of our cinema legacy and go no further than that. I suspect that over time the fine line between fact and fiction will slowly blur and future societies may come to embrace the legacy of Doctor Moreau. This then brings up an interesting image of people taking their pet manimals out for their morning walk. And after an evening out for dinner you no longer need a doggie bag for leftovers but, rather, a manimal bag!

Thank you for reading. It's back to the lab for me. Stay healthy and eat right.





# MONSTER MEMORIES

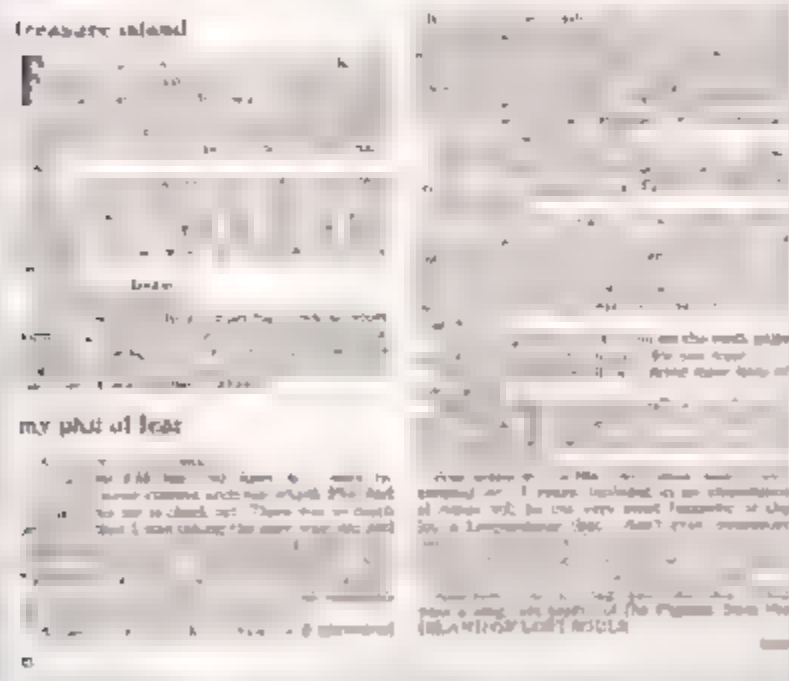
## The Lost Manimal Photos from the 1932 ISLAND OF LOST SOULS

by Jeff Kilian

**F**AMOUS MONSTERS was one of the first things I ever collected, and recently I flipped through some of the first issues I ever bought as a kid. The first issue I ever saw was #85, the great **ESCAPE FROM THE PLANET OF THE APES** cover issue. But the first issue I ever bought on my own was #87, the **SHE CREATURE** cover. Actually a reused Ron Cobb cover, and article from **MONSTER WORLD** #3, but I didn't know that at the time and jumped right into devouring the contents of FM #87. I kept up on my buying of each issue, not missing a single one, then something interesting happened with issue #98, and became a mystery I didn't solve for myself until years later.

In preparation for the spectacular #100th issue of FM, Forry announced on page 52 of issue #98 that

### THE ISLAND OF LOST STILLS



In FM #98 Forry announced the discovery of some Manimal LOST STILLS.

the amazing photos to be published over the course of the next issues of **FAMOUS MONSTERS**.

Time progressed and the next issue of FM #99 comes out, and on page 55 more of the story of the make-up stills from **ISLAND OF LOST SOULS** is revealed, and on page 56 the waist up front view of the **PIGMAN** is revealed. Being a fan of make-up artistry these photos were an interesting and historic presentation from a classic 1930's film. Two stills down, and three to go, and based on Forry's teasing, the best photo was to come with the next issue #100, August 1973

### LOST MANIMAL PHOTO NO.1



cover date. With a street sale date of June 14th, 1973, the 100th Anniversary issue would be a good start of summer vacation.

The 100th issue of **FAMOUS MONSTERS** was to be an impressive accomplishment, and I kept a lookout each week at the newsstand for its arrival. I never ordered issues through the mail ahead of time (which was offered on pages 28, 29 of FM #99 for issue #100), always fearing damage by going through the mail, and I always wanted to hand pick my copies off the



newsstand, to ensure the best condition copies. Wichita, Kansas was a fair sized city in 1973, so distribution of **FAMOUS MONSTERS** was very good, and if you missed a copy at one magazine outlet, you had several chances to acquire copies of comics and magazines at other nearby newsstands. Finding FM #100 wasn't a problem, but its \$1.25 cover price at a buck and a quarter for a single magazine was a steep price for a kid with a \$5.00 a week allowance. (As an aside, I was always a little disappointed in the cover of



FM #100 arrived with a different one-time-only logo and a \$1.25 cover price but delivered with Lost Manimal #3 still.

**FAMOUS MONSTERS** #100, especially since the publisher dropped the distinctive FM logo for a logo, which was never ever used again.) There was the tease on the contents page of FM #100, "page 73—**THE EYE-LAND OF LOST STILLS.**"

So flipping to page 73, the reader is treated to another tease building up to the full page reveal of the next **ISLAND OF LOST SOULS** still. Page 74 shows Lost Manimal #3, the Leopard man. Pretty cool, FM #100 had delivered. Three out of the promised five photos had been delivered, now it was just the waiting for the next two issues for the last two photos. Oh, but it was not to be two more issues, the wait wouldn't even be two more years, and the final photos wouldn't even be presented with the fanfare of the first three.

FM #101, was the first yearbook inclusive issue (all previous yearbooks were stand alone issues up to this year), so presenting a new discovery such as a lost Manimal photo wouldn't have made sense to waste a great photo in an all reprint issue. **FAMOUS MONSTERS** #103, had no Manimal photo either, what gives, I asked myself? Issue #103 comes out, again no Manimal photo. Had the lost Manimal photos

**PIG  
MAN OF**

**DR.  
MOREAU**



themselves been lost again? Was this another case of purloined photos described in issue #15's editorial? Had the Manimal photos gone the way of such photos as **THE UNDERSEA KINGDOM**, **PHANTOM EMPIRE** and **JOHNNY VENGMAN AND THE BIG COMET**, all one of a kind's from Forry's personal collection?

Then FM #104 showed up on the newsstand, and on page 29 was another Manimal photo, the fourth in the set. Sure the photo was a full page beauty, but unlike the first three which were each individually numbered this photo had just the descriptive text below the photo. One could just scan the photo from this issue, and not realize this was yet another of the lost Manimal photos just being printed. The text did state another lost Manimal photo, but a number would have really made this point clear, that this was the fourth in the series of five. Then the great Manimal photo drought began.

From issue #105 of FM until #133, not another Manimal



Continued

# LOST MANIMAL Foto No. 3



74

END

The LOST MANIMAL Foto No. 3 found in FAMOUS MONSTERS #100.

**SCARY 83!** NEW THRILLS! AND SCARES!

**018** SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*



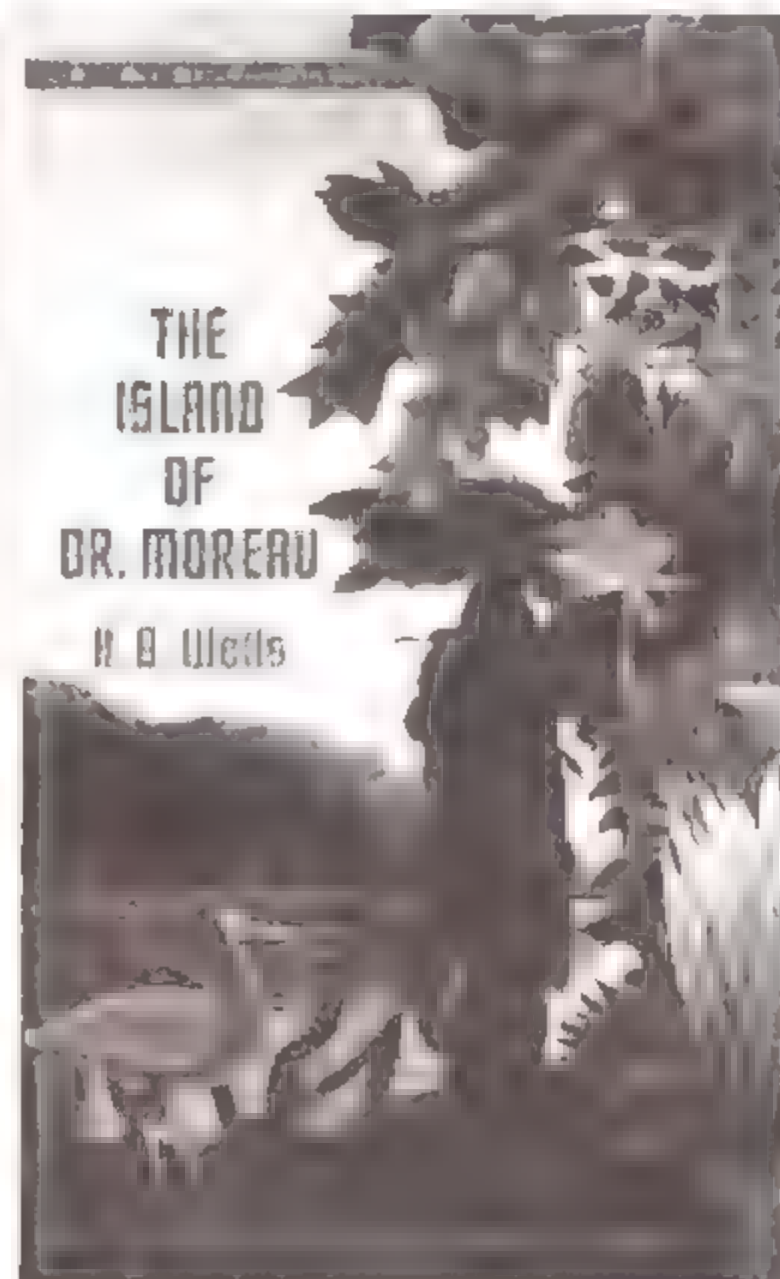
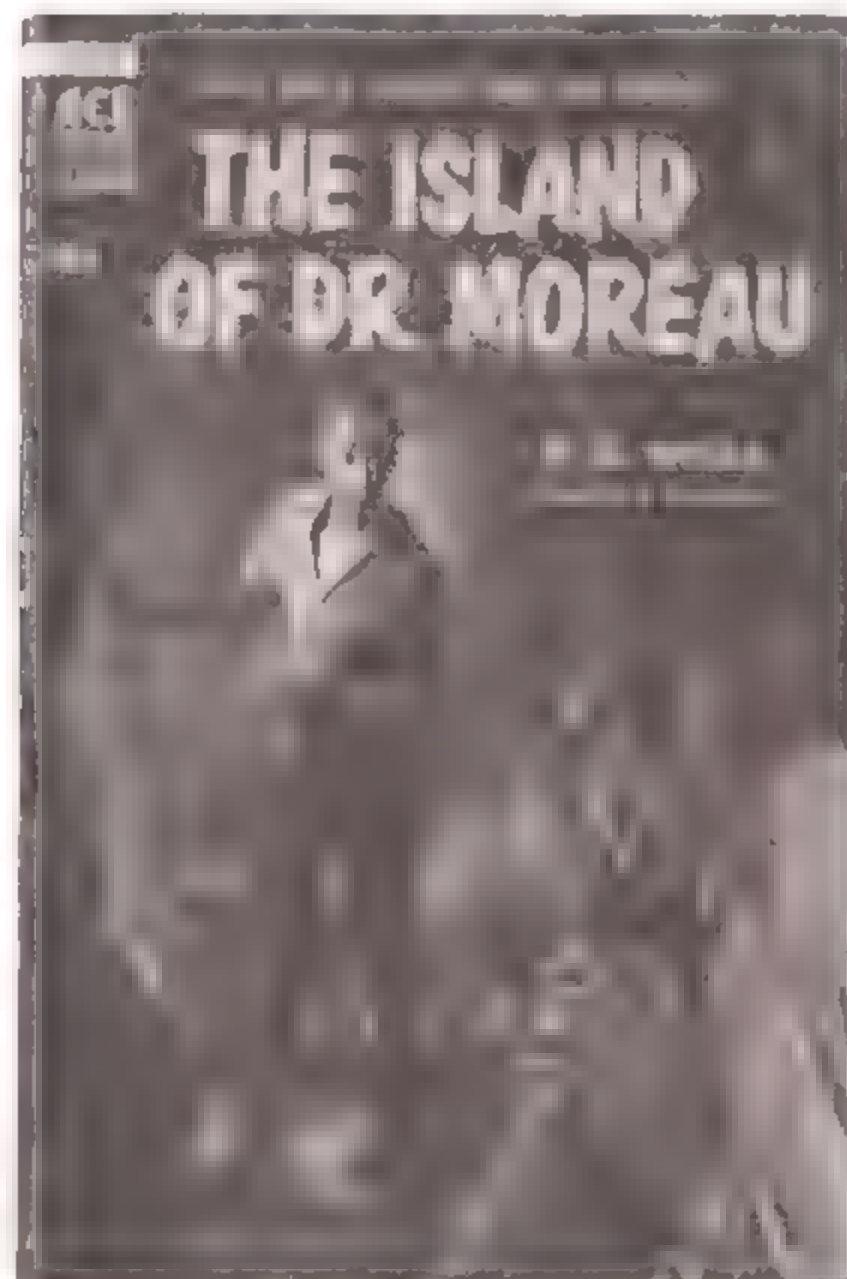
was featured. That changed with issue #134, on page 51, the Joe Bonomo speculated Manimal photo was used again from issue #104 of FM. The photo was printed again full page, but this time cropped closer so the face filled the page. The Manimal photo was used as a speculated "what would" page about Lon Chaney Sr., if he had lived and starred in the original 1932 **ISLAND OF LOST SOULS**. But still no fifth photo! Where was that missing fifth Manimal photo?

For 1977, it was announced a new version of the H. G. Wells story, **THE ISLAND OF DR. MOREAU** would be made, starring Michael York, and Burt Lancaster as Dr. Moreau. FM in order to take advantage of the announcement, featured a filmbook in issue #138 of this new version of the H.G. Wells story. The filmbook was illustrated with photos from the new Michael York film, and filled out with original 1932 **ISLAND OF LOST SOULS** photos. Page 35, featured the same lost Manimal photo from FM #100, the Leopard man in a close-up, as well as the frontal photo of the **PIGMAN**, cropped closer for a head shot on page 42. But on page 37, lower right is another Manimal photo from the 1932 **ISLAND OF LOST SOULS**. The caption states it's a Westmore monster from the 1932 film. The photo is eerily like the one featured in issue #104 of FM, page 29. My belief is that this is the missing fifth **MANIMAL** photo. The caption gives no hint of this, but with the previous filmbook of the 1932, **ISLAND OF LOST SOULS**, which was

Now & Then: One of the Westmore Monster Men of Long Ago and the New Breed of Lion-Man created by Chambers, Striopo, Burman et Al.



presented in issues #31 and 32, and then reprinted in issues #81 and 82 of FM, the speculated lost Manimal photo is not to be found. So I am fairly confident that all five lost Manimal photos were printed, just the 4th and 5th photos were printed with no special fanfare, or numbering as when the first three were presented. It took FM 4½ years to print all five photos, so you could say they certainly got their money's worth out of the discovery of the lost stills. Hope you enjoyed for the first time all five of the **LOST MANIMAL PHOTOS** presented together as a set.



The speculated Fifth Lost Manimal photo found in FM #138.



# A SCARY Childhood in the Bronx

## Installment #4: Superman and "Flash" Fly High on TV

by Dennis P. Mitchell

**T**he early-to-mid-1950s certainly brought a treasure trove to us kiddie devotees of TV sci-fi and fantasy-themed programs. This was especially true in terms of the sheer variety and volume of offerings ready to view practically at the click of an "on" switch and even a brief channel scan....much more so than today despite our much wider channel choices nowadays.

As I noted in my last column in the **SCARY MONSTERS 2012 YEARBOOK, MONSTER MEMORIES #20**, some of those shows (such as **ROCKY JONES**, **SPACE RANGER**—already covered in that issue and **THE ADVENTURES OF SUPERMAN**) were shot on regular film stock, and thus survive in their entirety today.

We Baby Boomers are lucky indeed that anything has been so well preserved from that era, although (greed aside) it would be nice if many more missing episodes of numerous still-rare genre shows were to suddenly turn up, maybe in the hands of a caring private collector. Of course, even as late as the '60s, TV (and even some feature film) preservation was hardly a priority at either local TV stations or (especially) independent movie studios.

### The Hero from Krypton

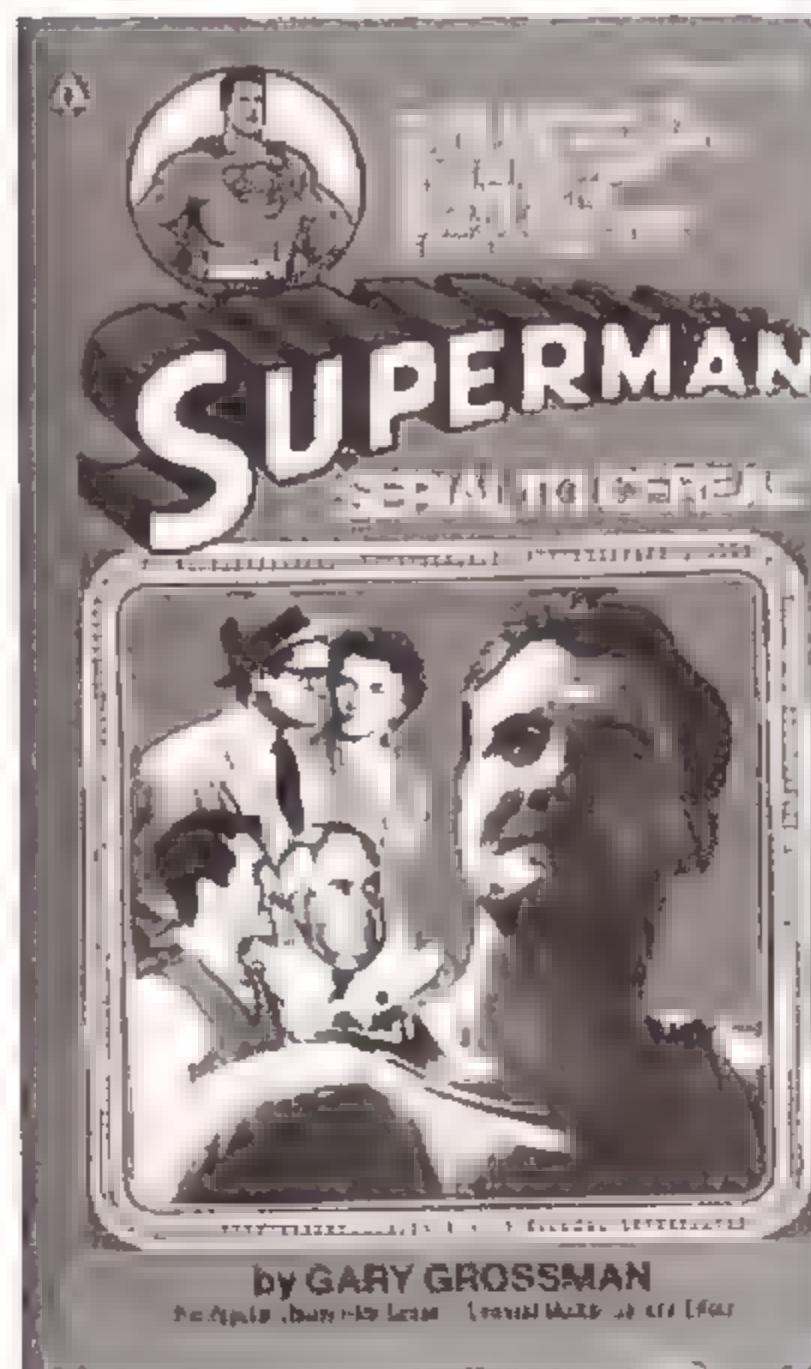
**I**'m certainly grateful to be able to own on DVD (from Warner Home Video) all 104 episodes of the B&W, later color, **ADVENTURES OF SUPERMAN** show. It was in production from July '51 till November '57, according to the essential "Complete Directory of Prime Time Network

and Cable TV Shows 1946-1998," by Tim Brooks and Earle Marsh (Ballantine Books, '99).

The series first aired during the fall of '52. I don't know, of course, when Jim and I first started watching it, but it was most likely in late '53 or sometime in '54. In any case, I was only familiar with the Superman character

first via the TV series, then the superb '40s cartoons (shown on TV in the mid-to-late '50s), then finally the **SUPERMAN** "family" of comic books, which I read only from August '59 through '62 (I still have over 100 somewhere).

An exhaustively in-depth history of the character can be found in the '77 Popular Library book, "Superman—Serial to Cereal" by Gary Grossman, probably sold on ebay these days, at



inflated prices.

For the purposes of this column and its ongoing space constraints, it isn't my aim to be "definitive" as I cover '50s genre TV series. Indeed, many of the fine points of each have already been covered in greater depth elsewhere.

My aim instead is to briefly chronicle how sci-fi and TV shows Jim and I saw during our growing up years affected us at the time. In my case, I'll be offering some updated observations here and there along the way. Specifically, I want to touch on some of our favorite-and, yes, least favorite-aspects of each genre TV show

we watched as kids.

My views on some shows (and theatrical movies, too) have changed over the years, as I've found from viewing many shows for this column, for the first time since childhood. Most, I admit, had been long forgotten and are thus "brand new" now for my pleasure of discovery. I've found myself either delighted, or somewhat disappointed, upon either seeing them again, or for the first time ever.

In all, I don't attempt to tell the "complete" story....only "my" story.

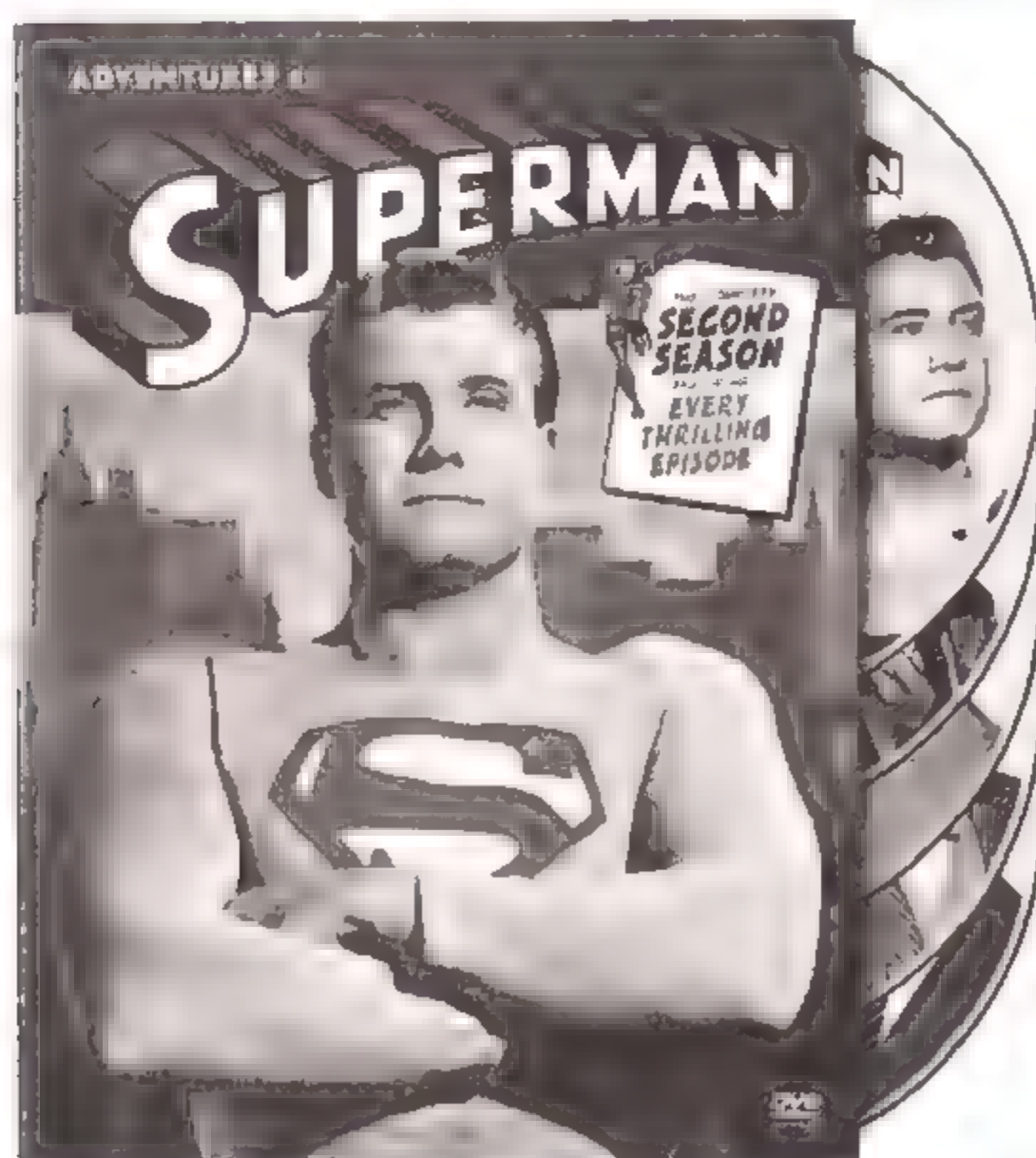
### "The Man of Steel" Rules

**G**etting back to **THE ADVENTURES OF SUPERMAN**, I found recently that my favorite aspects and episodes of the TV show "back then" also tend to be my favorites now. That's probably because the series was rerun (on New York City's WPIX-TV) for decades after its initial run, so the show remained fresh in my mind for many years.

As I've noted in past columns, Jim and I never had the advantage of a color TV set. So, even after the **SUPERMAN** series turned to color for seasons 3-6, we still had to guess at the colors of the Man of Steel's costume through the rest of the show's run.

The first few years I watched **THE ADVENTURES OF SUPERMAN**, I was still too young to completely sort out what was real or unreal, though I think I "got it" that Superman was from "somewhere else." I enjoyed the characters' interaction and warmth and believability (even the gruffness of Perry White). Of course, I found most episodes to be exciting and even suspenseful, though a few exceptions seemed silly even to this little boy.

I did find a "sameness" as a formula crept in after the first or second season, with repetitious displays of Superman's flying scenes and bullets bouncing off his chest. Plots increasingly revolved around Lois and/or Jimmy being captured by crooks, followed by Superman flying through a window or crashing





through a wall and rescuing them, smirking as the criminals empty their guns into him.

Even as a kid, I was never convinced that Superman—or anyone—could hide his identity (especially from those who knew him well) simply by donning a pair of eye-glasses to become Clark Kent....a serious flaw in the Superman mythos.

Still, even if only imaginary, Superman was every kid's best friend, with impeccable moral character. And this "kid" still clearly remembers a very sad June 16, '59, when Jim and I were playing in a small alley way next to our apartment house with some friends on a sunny afternoon, and Dad came out to tell us and our friends that "Superman shot and killed himself."

That was my first exposure to the concept of suicide, as actor George Reeves' death was ruled at the time (some still believe he was murdered for some still—unknown reason). Even at the age of ten, I was confused that a supposedly invincible being could die of a bullet by his own hand, granting he had been distraught over being "typecast" as Superman, and unable to land other roles. Whatever the truth was, I was inconsolable.

### My "Best of the Series"

**O**n a much happier note, I would like to describe what I consider to be the top six (a number chosen arbitrarily) episodes of **THE ADVENTURES OF SUPERMAN** series.

All are from the first two seasons, simply because they were the most serious, while later seasons became much more lighthearted, even comical. Even as a child, I preferred my superhero shows and movies to be at least mostly serious (don't even get me started on the '66-'68 ABC-TV ruination of "BATMAN").

And now my top six favorite episodes:

**SUPERMAN ON EARTH** (Season 1): The series opener belongs on any top favorite episode list, simply because it succinctly (albeitly cheaply) introduces us to the basic DC comics legend, created by then-teens (in the '30s) Jerry Siegel and Joe Shuster.

Faced with the destruction of their home planet, Krypton, Jor-el (Robert Rockwell, sans familiar headband) and Lara (Aline Towne) send their infant son Kal-el to Earth via rocket to save his life. There, he is found and raised by Eben and Sarah Kent (Johnathan and Martha in the comic books) in the little town of Smallville.

On 4/10/51—the 25th anniversary of Superman's arrival on Earth, Eben dies, and Superman, in the guise of would-be reporter Clark Kent, relocates to Metropolis, and lands a job as a leading reporter for the prestigious Daily Planet newspaper. It is in this episode that we also meet editor Perry White (John Hamilton); Lois Lane (Phyllis Coates, played by Noel Neill in seasons 2-6 in a much mousier, more laid-back manner), and Jimmy Olson (Jack Larson).

In all, an effective—albeit low-budget—intro to the characters of the series.

The very next episode, **THE HAUNTED LIGHTHOUSE** (Season 1), was to me the eeriest, as Olson travels to visit who he believes to be his Aunt Louisa on the offshore Moose Island. The latter is inhabited only by her, his unaccountably hostile cousin Chris, and deaf/dumb housekeeper Alice.

Mysteries develop almost at once. Though the island's lighthouse has supposedly been deserted since Jimmy's uncle died 20 years ago, the beacon suddenly shines now, seen by

# "The Haunted Lighthouse"



mainlanders. Jimmy hears a high-pitched voice wailing "Help! Help! I'm drowning! Ohhh...!" A gruff, mysterious sailor named Matt suddenly prowls the island.

The odd goings-on are eventually solved with the aid of Clark/Superman, whom Jimmy summons to the island. Spoiler alert: although the solution involves smugglers and "relatives" who aren't who they seem, the non-supernatural denouncement is fun and creepy getting there.

**PANIC IN THE SKY** (Season 2): This episode, in my opinion, is among the most "science-fictioney," one of the most serious, and probably is among the stories most likely to appear in an early Superman comic book.

A 5¼-mile-diameter asteroid looms in space far above Metropolis, menacing its citizens and causing widespread anxiety. Super man attempts to divert its course by flying into space and colliding with it (we see a cartoon explosion), but this only temporarily sidetracks the asteroid.

The collision sends Superman hurtling back to Earth with amnesia, and he neither realized what happened or, worse, who he is. There are some "nail biters" when Superman/Clark is unknowingly about to reveal his secret identity to Jimmy, and others. But he eventually recovers his memory in time to once again intercept the asteroid, this time planting an atomic bomb on its surface, destroying it and escaping just in time.



**A GHOST FOR SCOTLAND YARD** (Season 2): Another at-times-erie episode ensues after Jimmy and Clark journey to London and learn that an evil stage magician named "The Great Broadhurst," who hated nearly everyone in life, died five years ago, but not before vowing he'll return from the grave to kill his assistant, the mild-mannered Sir Arthur.

Expecting this to happen, a terrified Sir Arthur flees by auto along the English seacoast. During a stop en route, Sir Arthur hears the voice of Broadhurst claiming he had been killed there. Sir Arthur suddenly peers up at the cloudy sky and sees the disembodied head of Broadhurst, exclaiming: "Here I am, Sir Arthur!" The latter faints in terror. That scene terrified me as a kid!

The mystery of the supposed apparition is eventually solved by Superman and Jimmy (as is usual in such a case, Broadhurst had only faked his death to seek revenge on his enemies later on).

In the series' only (as far as I can tell) overt nod to its comic book source, the episode actually concludes with a London newsstand dealer shown holding a **SUPERMAN** comic book in the fadeout as Clark and Jimmy embark for a flight back to America (by plane, of course....not Superman's usual mode of travel)!

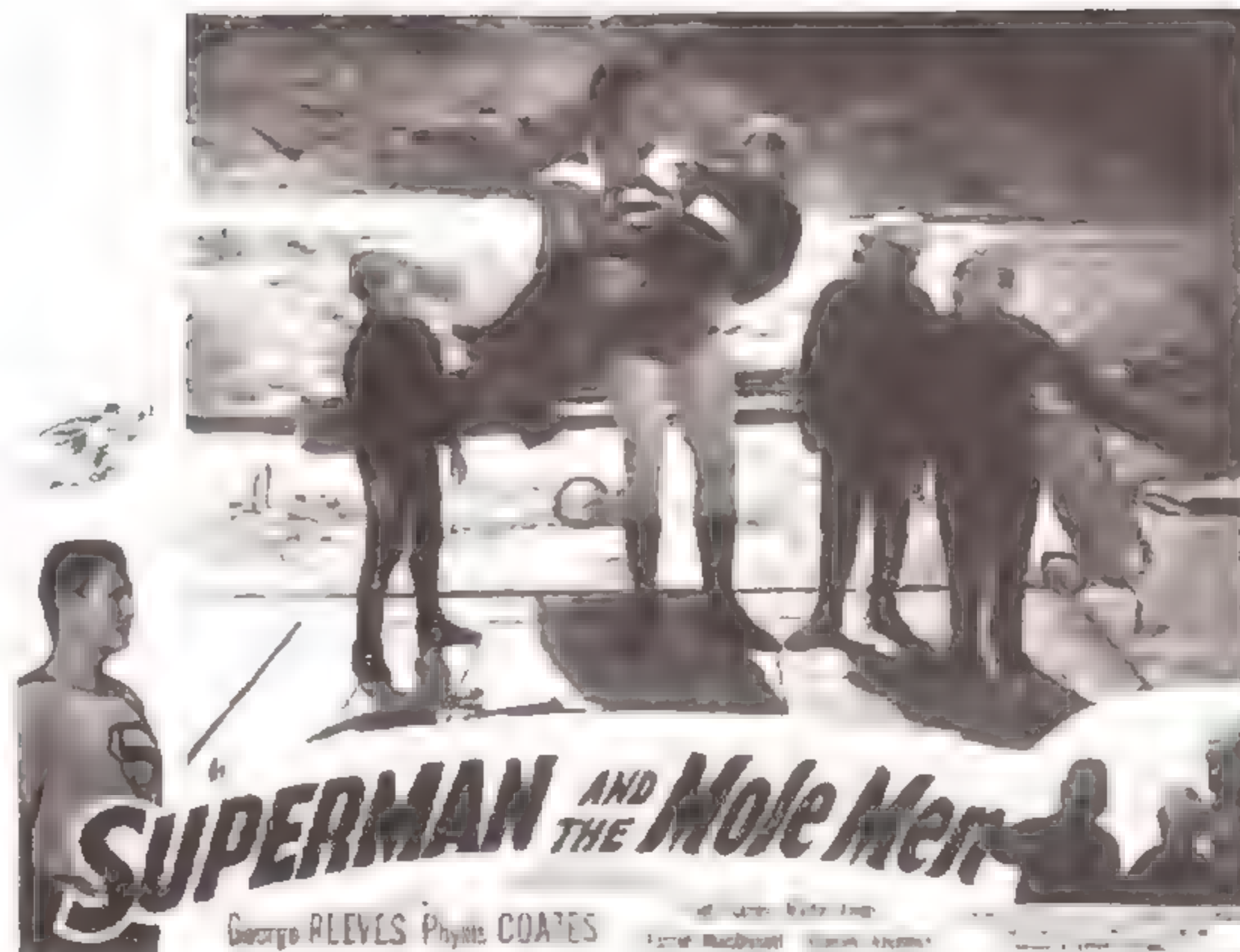


**THE RUNAWAY ROBOT** (Season 1): I'd be remiss in not including one of the series' two (to my knowledge) episodes featuring mechanical men (the other being Season 6's "**THE GENTLE MONSTER**").

A robot called "Hero" by its eccentric inventor (Is there any other kind?), Horatio, is stolen by crooks from a police warehouse, who want to use "Hero" to help them burn a hole in the Metropolis Trust Fund vault to steal \$10 million. The criminals trick Horatio into meeting with them, but the kindly scientist has his assistant contact Lois Lane for help. Needless to say, she arrives and is quickly captured.

After some mild perils for Lois, Horatio and Jimmy Olson, Superman eventually saves the day.

Finally, I should give the two-part **UNKNOWN PEOPLE** story its due, even though it was really a slightly edited-down version of the 1951 Lippert Pictures feature film, **SUPERMAN AND THE MOLE MEN**. As in the TV series that followed the movie, George Reeves played Superman/Clark and Phyllis Coates appeared as Lois (as she went on to do in the series'



first season), the characters of Jimmy and Perry were nowhere to be seen.

Four midget, humanoid, glowing beings emerge from the site of the world's deepest drilling project (for an oil well). The nearby townspeople, understandably fearful, threaten to kill the underground creatures (with some parallels to Universal's classic '53 movie, **IT CAME FROM OUTER SPACE**). However, Superman protects the beings until they're able to return to their subterranean lair, and seal up the hole permanently for protection.

**THE ADVENTURES OF SUPERMAN** was clearly among the sci-fi TV highlights of my childhood, as it was for my older brother, Jim.

Nevertheless, in looking back at the series from a now—middle-aged perspective, I'm aware of a few regrets on my part, and some perceived weaknesses in the show itself.

For one, the series' introductory episode was rather rushed....I think it would have played better—and been more comprehensive and truer to the comic book legend—had it been accorded two or three parts.

Because of this extreme brevity, we never get to know Ma and Pa Kent. The latter passes away seemingly moments after he's introduced. That was also a weakness in the often-dynamic





**SUPERMAN** feature film of '78, when actor Glenn Ford, as Pa Kent; collapses and dies from a massive coronary seemingly moments after we first meet him. It would've been nice if both of Clark's adoptive parents had played the kind of recurring roles they were afforded in the comics.

Not having read any **SUPERMAN** (or especially, **SUPERBOY**) comics till '59, I can't say at what point adolescent girlfriend Lana Lang entered the official chronology, but I missed her presence on the TV show. Perhaps the show's producers and writers simply decided to keep the series simple and uncluttered by zeroing in on the Daily Planet years. I suppose, too, that the more recent TV series, **SMALLVILLE**, bridged these gaps successfully. I should add, however, that the total absence of Superman's No. 1 arch-nemesis, Lex Luthor, from the TV show was a real puzzler to me then and now, especially given his key role in the '50 serial, **ATOM MAN VS. SUPERMAN**, when he was played by actor Lyle Talbot.

And it seemed silly to me even as a child that crooks almost always tried to kill Superman with ordinary bullets. Hadn't the word gotten around to practically everyone, everywhere, that our character was invulnerable (except to kryptonite, which played a greater role in comic books, even evolving into red kryptonite, and other colors)?

But all of this may just be nitpicking, and makes me feel like a turncoat after being such a long-time fan of the TV series, and onward to the Christopher Reeve movies, despite my eternal annoyance at Gene Hackman's prissy, prancing Lex Luthor, and "bumbling sidekick" Otis (Ned Beatty). I'll always loved **THE ADVENTURES OF SUPERMAN**, and the pivotal role it has occupied throughout my sci-fi childhood memories, and beyond.

But now let's move on to another genre hero, this time without super powers, but still a protector of Earth and peace in the galaxy. In comics, on the big screen, and on the "tube," this hero has definitely been....

### No "Flash" in the Pan

**C**reated by Alex Raymond in '34, the King Features syndicated comic strip entitled "**FLASH GORDON**" became an immediate hit. It quickly spawned three Universal serials between '36 and '40, starring Buster Crabbe as the noble "Flash;"

Frank Shannon as brainy Dr. Zarkov, and both Jean Rogers and Carol Hughes as the brave Dale Arden. They spent most of their time foiling the evil plans of rotten-to-the-core Ming the Merciless (Charles Middleton, chewing the scenery) of the planet Mongo to rule the universe. All three serials are available in a boxed DVD set from Image Entertainment, as well as in edited-down feature form under such titles as **ROCKETSHIP** (condensing the first serial) and **MARS ATTACKS THE WORLD**



(the middle of the trilogy).

In the late '50s, all three serials were aired on a one-chapter-per-evening basis on New York City TV, but they may or may not have run in other cities, and have long since vanished from TV as far as I can determine.

Even as a child, I found them rather quaint, with lots of stiff acting, hokey sets, tabletop terrain and humming, sputtering spaceships. Occasionally, though, unusual alien beings took center stage. On Mars, for example, "Flash" not only encountered the odd Clay People, but also fought the fearsome, dragon-like Gocko, which had lobster-like claws. Even as a budding Monster Kid, the Gocko scared the heck out of me! You'll find it in **FLASH GORDON'S TRIP TO MARS**.





"Flash Gordon" was later revived as a '79 Saturday morning cartoon series, and as a gaudy, bizarre feature film a year later starring Sam J. Jones as "Flash" and Max Von Sydow as Ming (a curious bit of casting, inasmuch as the Swedish actor's first American movie role had been as Jesus in **THE GREATEST STORY EVER TOLD** 15 years before!) The movie somewhat resembled the '68 **BARBARELLA** in some ways, and it was

considered to be "high camp" by many.

### "Flash" Goes to Germany

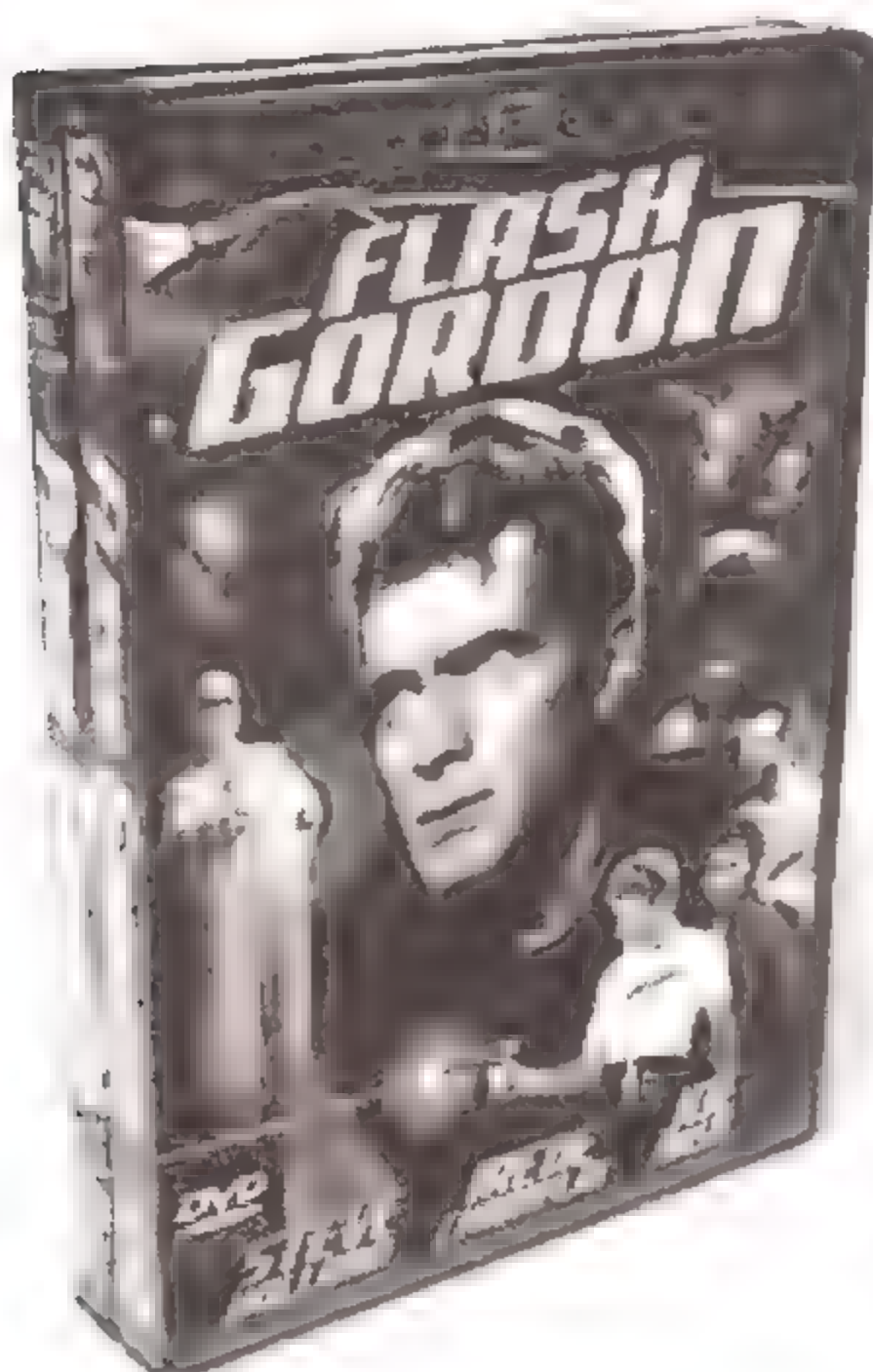
**T**here was, however, a very serious, certainly not "campy," chapter in the long Flash Gordon saga that emerged on U.S. TV sets between '53 and '54, and in reruns thereafter.

At that time, not so long after World War II, post-Nazi Germany (after political conferences) had been divided into two separate counties: West (a "free" nation), and East, part of the so-called Communist "bloc" (the two were eventually reunited late in the 20th Century with the fall of the former Soviet Union).

Starting in '53, West Germany's Intercontinental Television Films/Tele-diffusion Productions (in some episodes, credited as Interwest Film Uedecke Productions...whew!) of Berlin somehow obtained the rights to film, in black and white and in English, a low-budget, 39-episode series called "**FLASH GORDON**" that lasted but one season.

I've heard rumors over the years that the show-taking place in the year 3061 or 3063, drew numerous complaints stateside from parents because of its supposed high quotient of violence and mature themes.

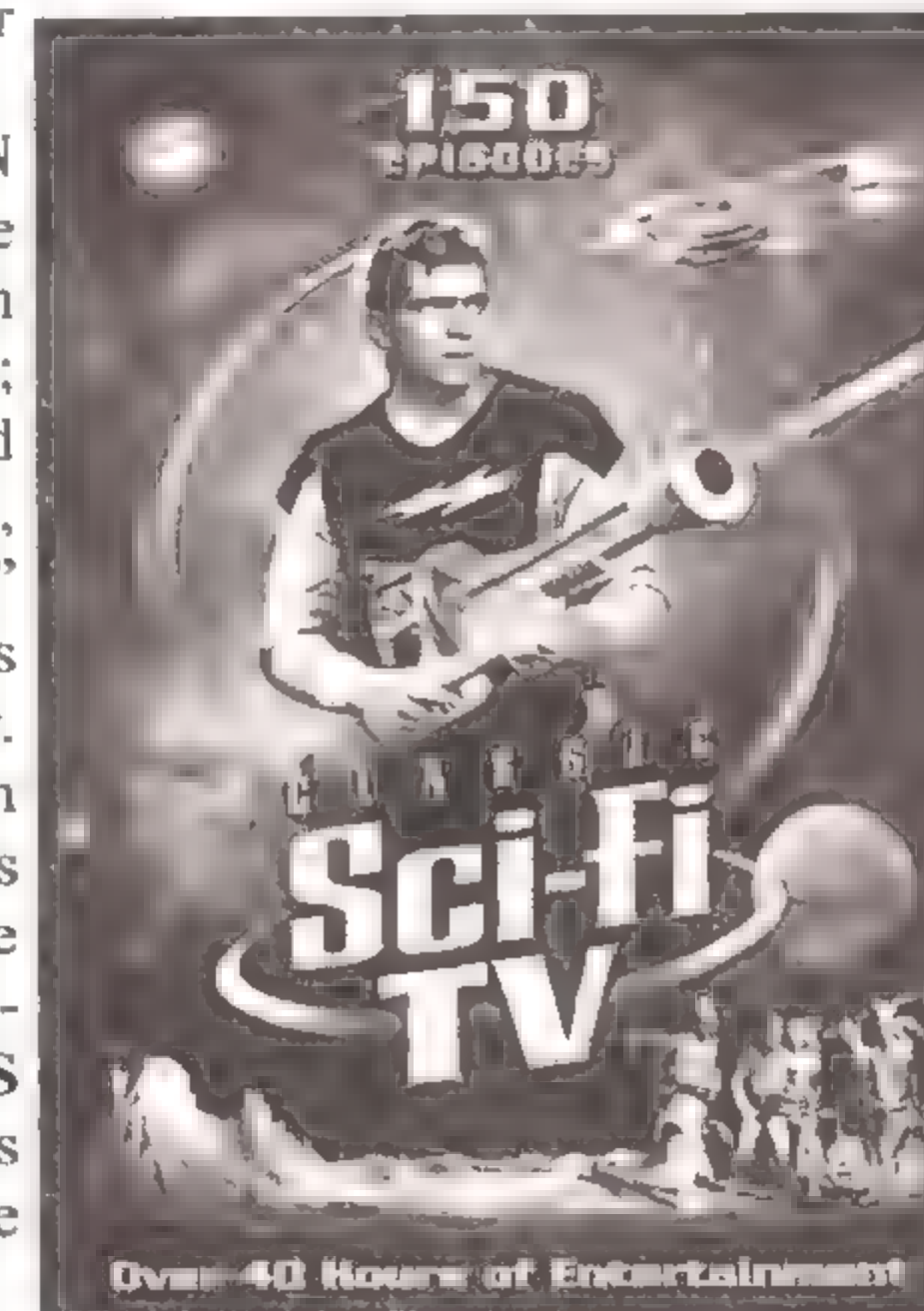
Upon reviewing 14 episodes recently that I hadn't seen since childhood, I can honestly say that I observed no objectionable content, when compared to any other shows of that time. What I will grant is that the series does take a decided adult tone, and can't really



be called a "kiddie oriented" show in the same sense that **THE ADVENTURES OF SUPERMAN** was. Still, older brother Jim and I certainly liked the program, being, respectively, ages 7 and 4 at the time it began.

The 14 episodes I saw again for this column are fortunately part of a colossal, 12-disc, 60-plus-hour DVD set called "**CLASSIC SCI-FI TV**." It contains episodes (variable in number) from 24 different genre series, and two serials to cap thing off. It's available from Mill Creek Entertainment for a suggested retail price of \$29.99, though I'm sure it's cheaper on amazon.com and other 'net sites!

The **FLASH GORDON** TV series starred the relatively unknown Steven Holland in the title role; he's seen bare-chested much of the time, presumably for "beefcake" appeal. Joe Nash plays either "Dr. Zharkov" or "Dr. Zarkov," depending on which episode's credits you're reading, while Irene Champlin a sort-of-lookalike of **THIS ISLAND EARTH**'s actress Faith Domergue, has the





# FLASH GORDON



role of Dale Arden.

The series, according to end credits of varying lengths, was produced by Edward Grushkin and Gunther V. Fritsch; occasionally, the names of Wenzel Luedecke and Wallace Worsley are given, while Georgo Zorer is cited as production manager. "Music" is credited to a "Roger Roger" ("Roger, copy that!") while Kurt Heuser composed the "theme music." Heinz Haber is mentioned now and then as "film editor;" Arndt Rautenfeld as "photographer;" F. W. Wintzer for "miniatures,"

and Helmut Nentwig for "sets."

A certain Commander Paul Richards (no actor name given) heads the peacekeeping GBI (Galaxy Bureau of Investigation), sending "Flash" and his crew on missions to planets (and other heavenly bodies) both scientifically known in our solar system, and fictitious worlds beyond. What was known about our solar system even back then was mostly ignored, as we'll see in my episode recaps. Some storylines even involved time travel! Flash commands either the "Skyflash" or the "Skyflash 2" (I suppose it depends which ship is in the garage for an oil change).

What follows is an episode-by-episode guide to those I was recently able to see once again (in no particular order), recorded for posterity since I've never seen an article on the series.

**WITCH OF NEPTUNE:** The real-life outermost planetary boundary of our solar system-since Pluto was demoted to "dwarf" planet status-is, of course, a blue-tinged, cloud-covered "gas giant." It's several times larger than Earth, and, with temperatures hundreds of degrees below zero, a poisonous atmosphere of methane, ammonia, hydrogen and other lethal gases, and probably no solid surface, it would seem unlikely that the writers would come up with a three-part story involving a Neptune with foliage, cities resembling clips of footage from post-World War II Europe, and legions of inhabitants resembling....us. And yet-there she is, the evil "Zydereen" (sic?), who even refers to herself as the "Mad Witch of Neptune (!), up to no good and threatening death to





every living thing on her planet by attacking a GBI-built device that has converted Neptune's methane into oxygen (what did its citizens breathe before GBI intervened?).

No, she doesn't fly on a broom, but the "Witch" does use an invisibility device to evade capture by Flash, who, with Dale, are dispatched to the planet to save the day for gasping Neptunians by installing an auxiliary air convertor. Zydereen (played by Marie Powers and made to look as unappealing as possible.

In the follow-up episode, **THE BRAIN MACHINE**, the unbowed "Witch" is bent on revenge from her new base on a ring-less (!), forested (!) Saturn. She uses her matter transporter machine to beam Commander Richards and Dr. Zharkov to her palace, hoping to use another device to remove their memories and transfer them to an "electronic memory file" (a computer?) that would enable her to rule the galaxy.

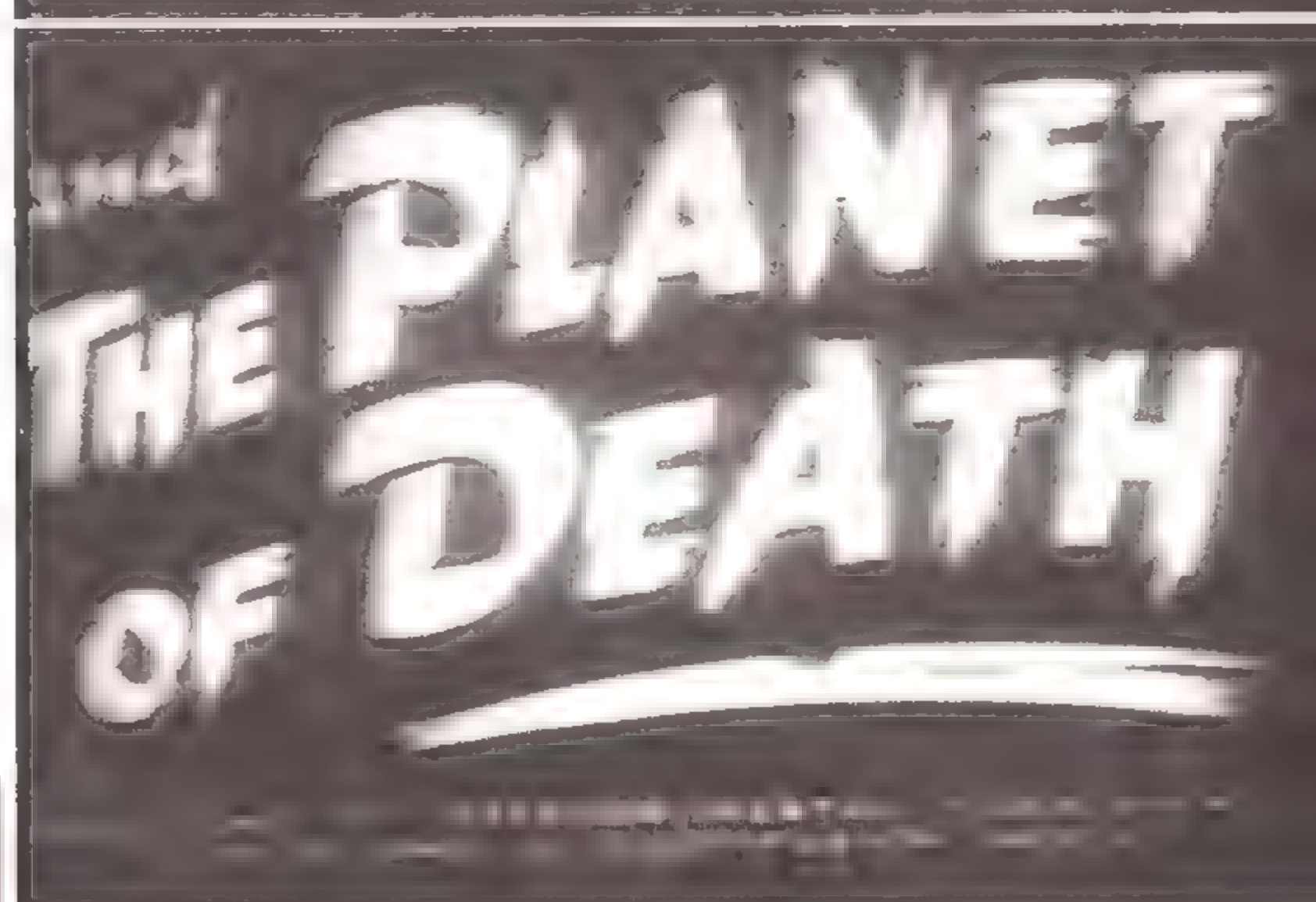
However, in the third installment, **STRUGGLE TO THE END**, as GBI ships are trying to tap into power sources on the moons of Uranus, Zydereen demands that the fleet land on Saturn (of course, another planet presumably with no solid surface), and that Flash and Dale come to her palace. When they do, Flash is able to get the upper hand on Zydereen. He captures her, her assistants, and "memory box." And so ended the *Witch's* reign of terror.

One of the episodes I still had (scary) memories of was **PLANET OF DEATH**. On the planet Tartzus (sic?) is a strange, satanic-looking, talking statue named Bel-Zagor (I'm spelling this phonetically), which emits a roving death ray from its eye. This kills several explorers from Earth.

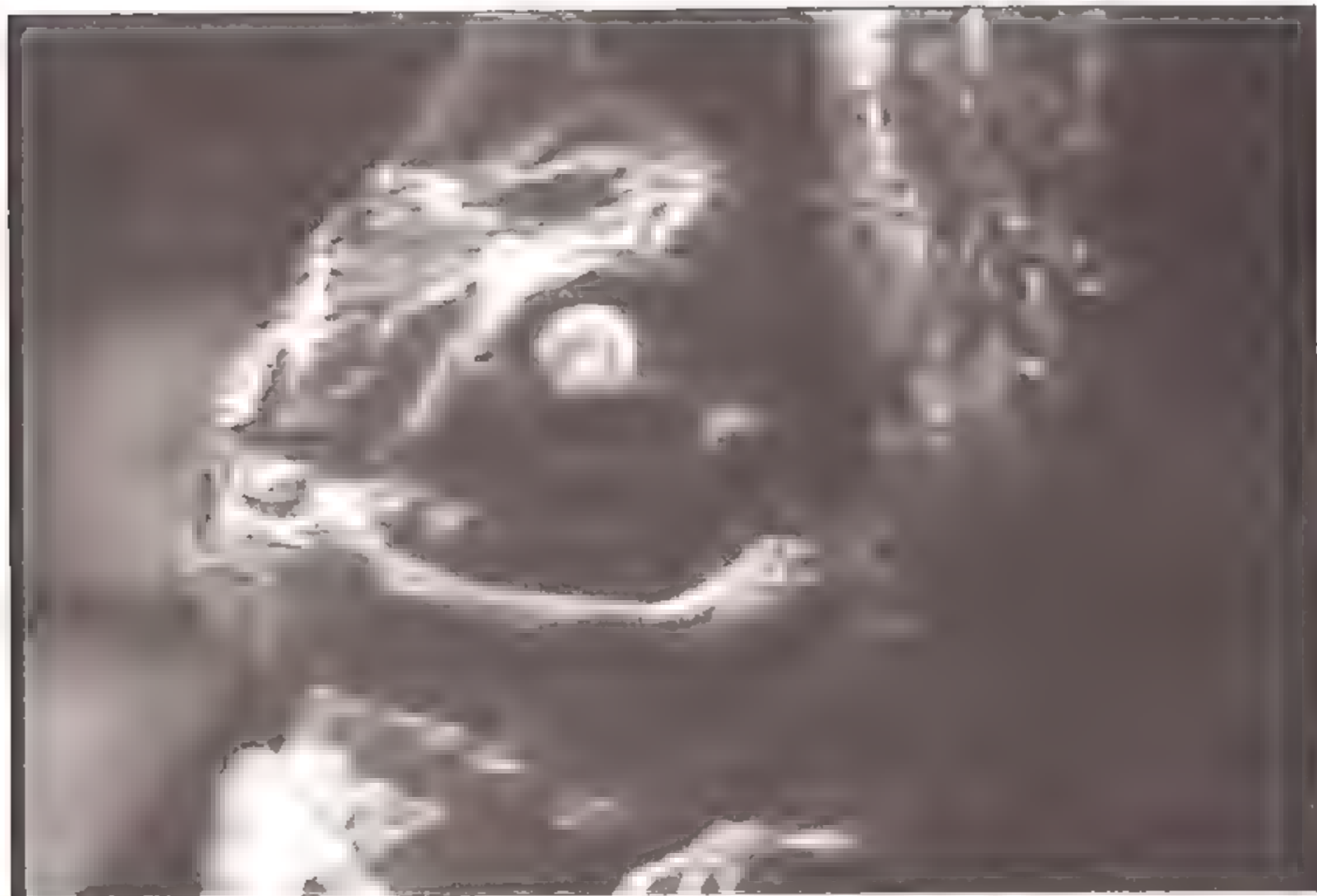
Aliens from the (again fictitious) planet Ebon (sic?)—by coincidence the name of a planet that invaded Earth in an episode of the original '60s **OUTER LIMITS** titled "**NIGHTMARE**"—plan to use Tartzus as a base from which to launch a war on the galaxy.

Led by the scheming Draco, the aliens capture Dale and Dr. Zarkov, and intend to use the statue's ray on them (it destroys the brain's nerve centers). But Flash arrives, jumps the guards and wins a fistfight with them (which wouldn't seem to avert a full-scale invasion). Meanwhile, a scientist colleague knocks the statue over, destroying it.

**RETURN OF THE ANDROIDS:** An Army of robot-like androids (looking like men in radiation suits), whose power sources are on Earth, Saturn, Uranus, and several unnamed worlds, are unleashed by "Queen Fuvia: (sic?) on several targets. But Flash manages to destroy the power sources.







# and THE RETURN OF THE ANDROIDS



# Akim the Terrible

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**AKIM THE TERRIBLE:** Cruel dictator Akim (dressed in a long costume with a bag-like thing over his head), rules the planet Kanon (once again, sic?), whose capital is Tronto or Tranto, with the help of a police force that terrorizes its citizens. he uses a mind-altering device to program capture GBI rep "Webber" (?) to kill Flash. Eventually, after the plot fails, Flash and Dale visit the planet and pretend the device has altered their minds as well, then manage to destroy it.

**THE LURE OF THE LIGHT:** A professor invents a spaceship that will exceed light speed (186,000 mph). Flash is fascinated at flying so quickly. Soon, though, a bad queen and her cohorts kidnap Dale and put her into a chamber where the





air is slowly released. She vows to tell the secrets of faster-than-light travel, but, when revived, once again refuses to talk. This time, in a highly unusual plot twist, the air is drained again, and Dale actually dies!

However, in a climax similar to that of the '78 movie **SUPERMAN** (when Chris Reeve brings a dead Lois Lane back to life by turning back the very rotation of Earth and reversing time to before she died in an earth-slide), Flash and Dr. Zarkov-tracing Dale to the chamber and finding she has passed away, fly their craft past light speed. An exterior view of the ship shows it to elongate and disappear (a not-bad special effect). This somehow reverses time so that Dale is fine again. A fascinating premise.

**THE RACE AGAINST TIME:** No time travel here. Instead, thanks to GBI, the galaxy overall is at peace in the year 3063.



But powerful, evil forces continue to try to obtain various GBI secrets, and half of all planets are voting not to remain as members. Flash escorts Commander Richards to Mars so his superior can opt in to have Earth remain a member, but

their ship is diverted off course by villains on the planetoid Epsilon 30 to prevent the Commander from casting Earth's positive vote, thus helping anti-GBI activists. Fisticuffs ensue, Flash prevails, then brings Richards to Mars in time for the vote.

**CLAIM JUMPERS:** Space pirates and illegal claim jumpers are staking claims illegally on—get this!—Mars, Venus,



and...the rings of Jupiter! These rings do, in fact, exist, but certainly weren't known of in the early '50s; that discovery was made decades later by NASA's deep-space Voyager space probes that visited all four "gas giant" planets. Even if this was only speculation at the time, it's sure interesting!

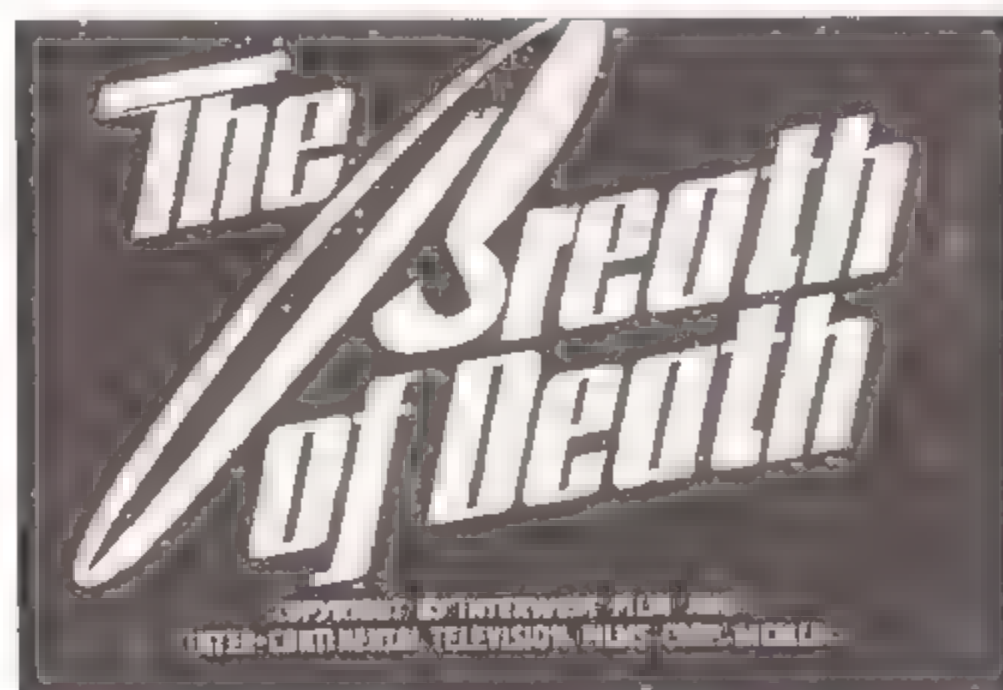
Anyway, the episode involves doings on asteroid Myos, where a young woman's father has just discovered a rare mineral or other

substance. They look forward to bringing it to Earth. Meanwhile, Flash and Dale, searching for space pirates, find

two on another planetoid, and land there. The pirates fend them off and escape, but not before Flash attaches a tracking device to their ship.

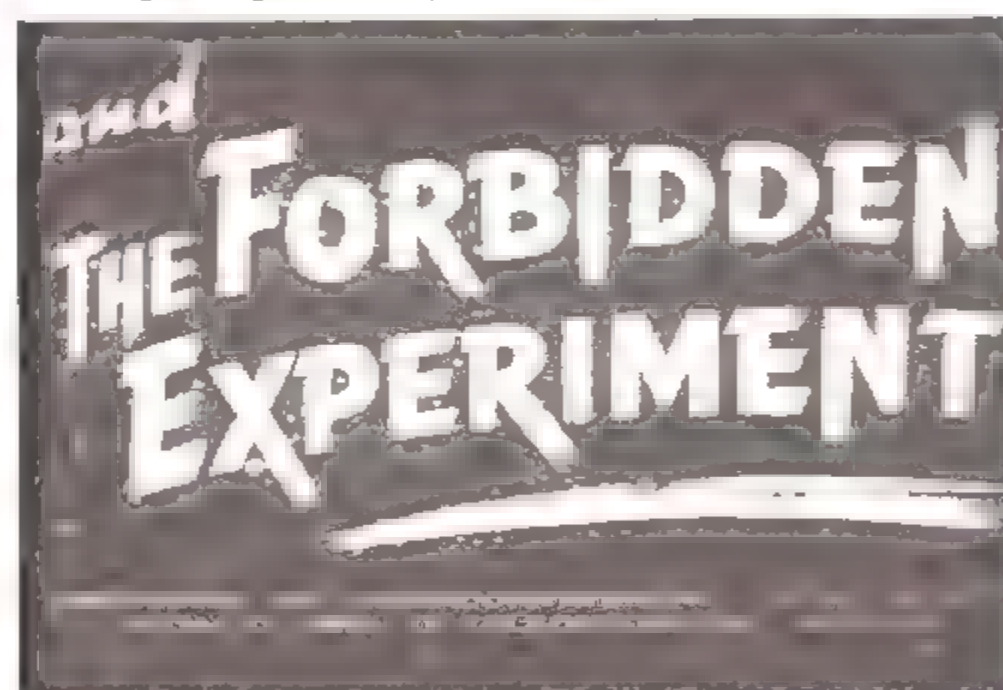
As you might expect, the pirates make a beeline for Myos, with Flash and Dale in pursuit. Our two heroes save the young woman and her prospector Father, known as "Planetoid Pete."

**THE BREATH OF DEATH:** The planet Gemini is a prison planet at the farthest reaches of the universe. Flash, not even requiring light speed to cover such an enormous distance, is assigned to take Dale there to fix the planet's air purification system, or else everyone on Gemini—a poisonous world—will suffocate. After Dale patches it up, a prison inmate stows away on the "Skyflash 2," where he temporarily overpowers Flash and Dale till they grab his gun away. But the stowaway once again takes over the ship as they fly through a



meteor cluster. They make a fuel stop on the planet Ariel (in reality, the name of a moon of the planet Uranus), which has a poisonous atmosphere as well. As Flash and the escaped inmate go outside the ship, Flash is able to overpower him. Flash even manages to shoot down a space pirate ship.

**THE FORBIDDEN EXPERIMENT:** On the planetoid (the series is loaded with 'em) Zeta M-1, a professor summons Dr. Zarkov due to an emergency. Zarkov lands amid the usual ample greenery, and, in a hut nearby, rapidly becomes the prisoner of a werewolf/lion-like being, who says the professor was killed by a lion. Flash and Dale deduce where Dr. Zarkov has gone, and join him there.



The animal-like being demands that Dale cook



food for it, but then refuses to eat, and insults the food. It snarls, growls and roars, summoning lions, leopards, a crocodile, a gorilla, and other animals. Dr. Zarkov is forced to work on a "transmutation" device to presumably make the





being human. But Flash ultimately tackles the creature and overpowers it. At the "Big Laugh" ending, a monkey stows away on Flash's ship, and plays with the controls.

**SABOTEURS FROM SPACE:** Flash's ship is drawn off course and loses contact with Earth. The GBI can't



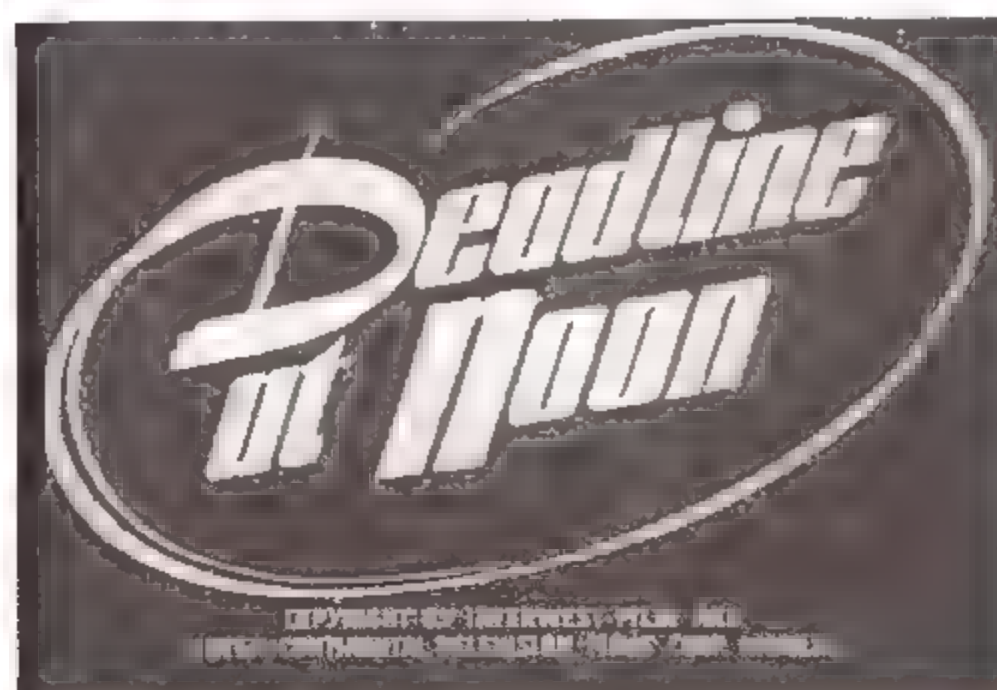
communicate due to "mechanical paralysis" all over Earth. The ship is drawn to a strange planet, where Flash, Dale and Dr. Zarkov become prisoners of the ruthless Sering (sic?), who demands that they give him the names of Earth's top 100 scientists, so he can force them to do his bidding. Of course, he fails.

**DEADLINE AT NOON:** A galaxy of dead planets rolls through space, each with a communications

station. Suddenly, as the Skyflash enters the outer rim on a routine space patrol, four planets explode in succession due to an apparent mysterious atomic force. Flash claims that any bomb would have to have been planted there back in 1953

(conveniently, the first year when the series was filmed). Dale finds the bomb was made of "Dirinium" (sic?). They flee.

On Earth, amid freakish weather and worldwide fear and panic, GBI's Commander Herrick interrogates a captive alien



from a planet that has sworn to go to war against Earth. He says Earth will explode at 12 Noon, and that they'll never find the bomb. He indicates he'll be glad to die a martyr.

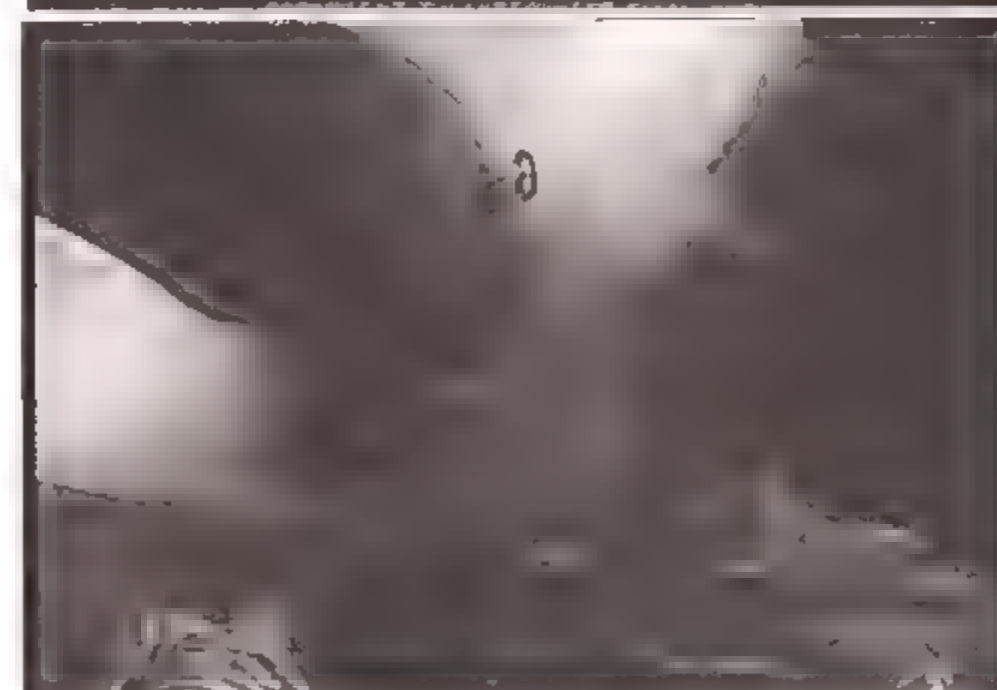
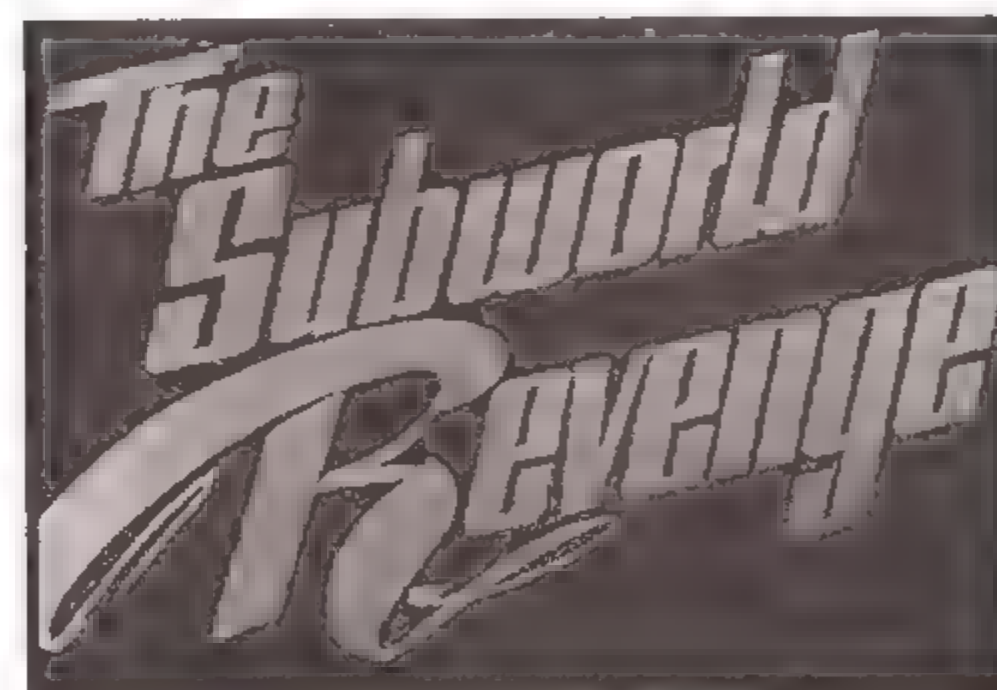
Dr. Zarkov has a small time travel device, and it takes the crew back

to '53 to find out when and where the big bomb was planted, they fly over Washington, D.C., and New York City ("cities in an ancient nation called the United States"), then cross the Atlantic after getting a signal from the Dirinium bomb. Dr. Zarkov explains that most people in '53 believed in freedom and peace, and hints to Dale that women of that era were more familiar with working in the kitchen, then they are in 3063.

Finally, with only 20 minutes left till the Earth-destroying bomb detonates in the year 3063, Flash and crew trace it to Berlin, thanks to Dr. Zarkov's Geiger counter. Finally, the bomb is located at a rock quarry site and diffused with only two seconds to spare, saving Earth in the far future.

Finally, **THE SUBWORLD REVENGE** is obviously a sequel to an unnamed episode not included in Mill Creek's DVD set (I don't know the title of part one).

A civilization in the center of the Earth is ruled by the scheming "Zaldu" (sic), who plans revenge against Flash, Dale and Dr. Zarkov for destroying a machine of Zaldu's, then escaping to the surface. Zaldu now wants to build (another?)



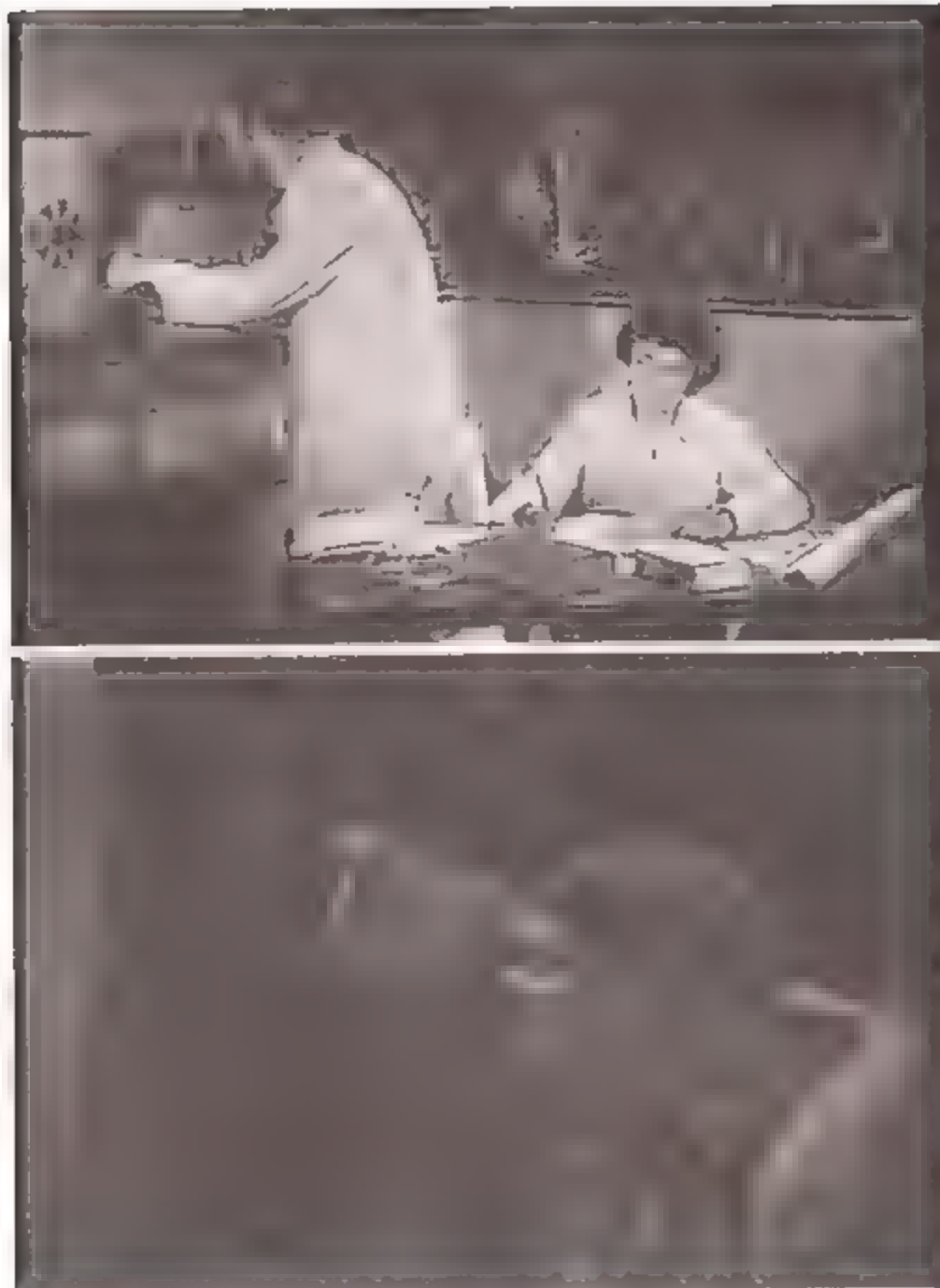
burrowing device to smash up to the Earth's surface.

Dr. Zarkov builds a video screen that can observe the inner Earth. Although he sees no sign of life, Zaldu and his henchmen are monitoring the surface on their own viewing device. Soon, though, Dr. Zarkov and Dale manage to see the new invasion machine being built far below. Zaldu causes earth tremors along the West Coast; Dr. Zarkov deduces that Zaldu can bring heat and fire from Earth's

core to the surface, destroying it. And so, bringing along a supply of anti-heat serum (?) and three atomic demagnetizers (?), as well as "oxygen concentrate" (?), Dr. Zarkov, Flash and Dale embark in a mole machine to burrow down to Zaldu's kingdom.

Flash's ship is drawn toward Zaldu's "chamber of death," and





its crew are in agony. Flash collapses on the floor, but crawls slowly to switch on anti-magnetizes, the only thing that will save them. Dale warns they can't stand much more of being in the "Chamber of Iron," and that pressure is building every second. Zaldu, who sounds like the late Peter Lorre, and whose scenes with his cohorts in his underground lair are so strikingly bizarre that they resemble scenes in some German silent expressionist

film, boards Flash's ship in would-be triumph. But he finds the crew alive and well. Flash explains that Dr. Zarkov's demagnetizers had prepared them for the crushing pressures; Flash had heroically managed to switch them on.

The crew holds ray guns on Zaldu, who orders his assistants via radio to remove the fires from Earth's surface.

Oh, did I mention that some episodes show a caged tropical bird hanging inside Flash's ship? (Animal abuse, perhaps?) Or that Flash's proper name is never given?

It's possible that more than 14 out of the original 39 episodes have survived because they were shot of film, but I've been unable to track them down on DVD or VHS. I'd sure be curious to view any that turn up (please write me at this magazine if you're aware of missing episodes).

According to the book on primetime network and cable TV shows I mentioned earlier in this column, the authors claim that additional villains in this series included "the Evil Queen of Cygnil," "the archcriminal Bizdar, and the "Great God Em of Odin." That certainly whets my appetite even more for someone to discover what seems to be missing!

Considering what a central role the planet Mongo's Ming the Merciless character played in all other media incarnations of **FLASH GORDON**, I'm still very surprised that he's evidently MIA in the German TV series. Of course, it's possible he appeared in one or more of the 25 episodes I haven't seen lately.

In summation, it was a very entertaining (if grim and low-budget) series, with special effects limited mainly to superimpositions of spaceship models over decent-looking starfields, ok for their time (nothing *flashy* here...sorry, folks). The science was often dubious and, as I've pointed out, outdated or simply incorrect even in the early '50s.

Nevertheless, I would still urge you to hunt down this DVD collection—which should still be easy—not only for **FLASH GORDON**, but its other sci-fi TV chestnuts as well. All were from a time when life was a lot simpler, and entertainment options were (to me, thankfully) a lot more limited, with no social networking to consume hour after hour of one's day.

Eager as I am to move on already to my coverage of '55—and—beyond genre movies, I still feel compelled by reasons of posterity to still use my next column or two to explore several



remaining sci-fi series of the early '50s. These include **TOM CORBETT**, **SPACE CADET**; **SPACE PATROL**; **CAPTAIN Z-RO**; **COMMANDO CODY**, **SKY MARSHAL OF THE UNIVERSE**; and perhaps others. Fans of such '55 genre favorites as **THIS ISLAND EARTH**, **CONQUEST OF SPACE** and the second Gill Man film, **REVENGE OF THE CREATURE**, I promise I'll get to you later in the year.

And so, in the next issue, look forward to: **Installment #5: Space Cadets and TV Time Travelers.**





# THOSE PREHISTORIC CLICHÉS

by Deborah Painter

**W**hy do older movies like **LOST CONTINENT** place a volcanic eruption or major earthquake in almost every lost land/dinosaur epic?

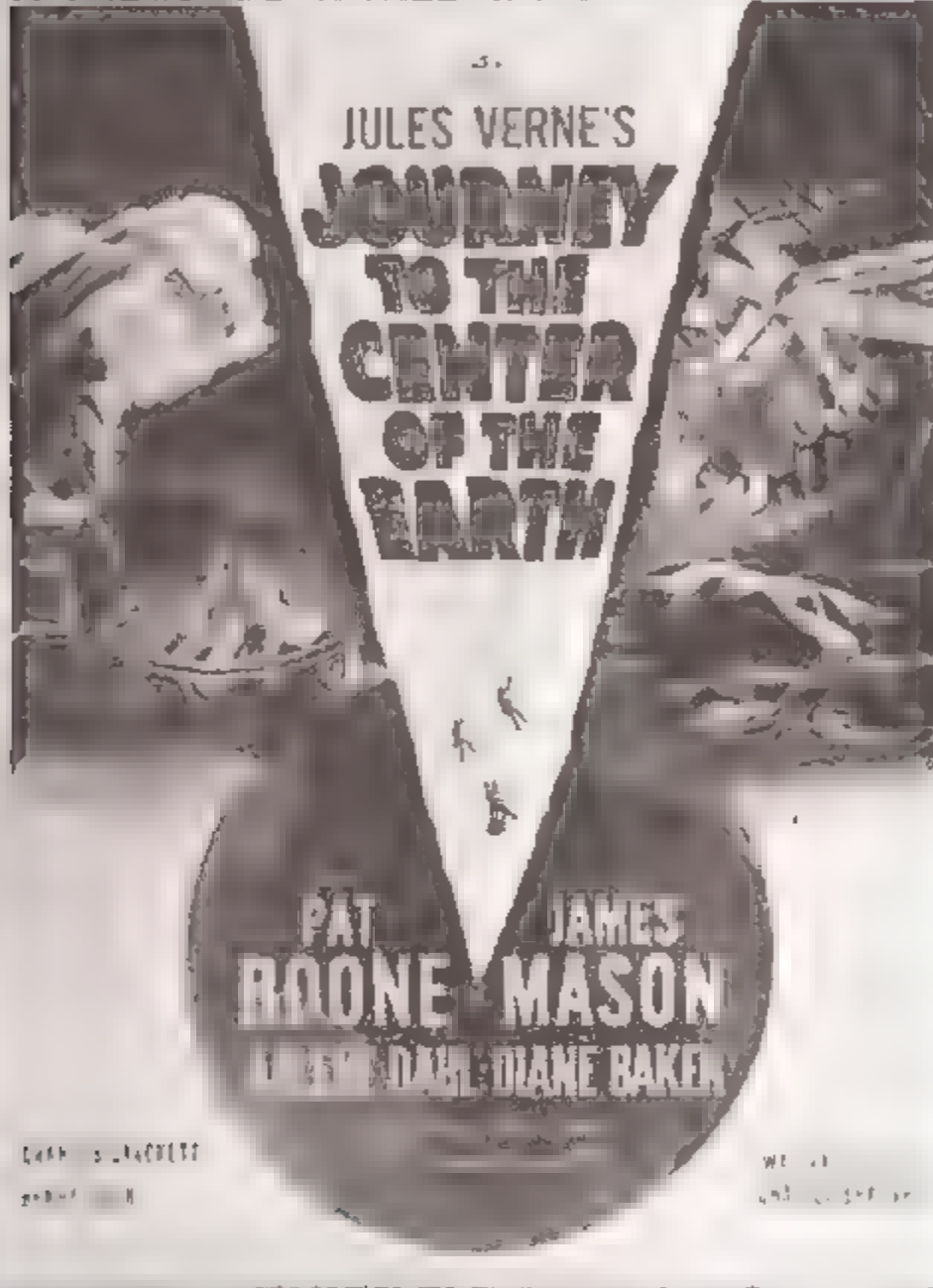
And why are these lands and animals always considered "lost" anyway? To be lost you have to have been discovered originally by the world.

Why are cave girls almost always beautiful?

Why are the lost lands almost always in need of some smart men to come along from the outside world to teach the caveman and women some technical skills (and woo the women)?

Why does Dimetrodon always get the same treatment? Sometimes he is played by iguana with a phony fin (1959's

A FABULOUS WORLD BELOW THE WORLD!



**JOURNEY TO THE CENTER OF THE EARTH**), sometimes a

caiman in fake fin piece (1940's **ONE MILLION B.C.**), and

sometimes he even

breathes fire (1974's

**LAND OF THE LOST**). He is almost

always treated as a

dinosaur and is usually

depicted as being huge,

but the Dimetrodon was

only about thirteen feet

long at full maturity.

That's a bit longer than

the average Komodo

Dragon, and they are

pretty awesome and

dangerous (like the

Dimetrodon was of

course). Besides,

Dimetrodon had short

legs, moved close to the

ground and had a

splayed leg posture like

a crocodile or our

Komodo dragons, not

like the birdlike or

mammal like posture of

a dinosaur. The sail

back Dimetrodon was

an ancestor of

mammals, or a close

relative of an ancestor,

and birds are closer

relatives of dinosaurs

than the bizarre

Dimetrodon.

Why are predatory



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ATOMIC-POWERED  
FUTURE!  
ADVENTURES  
OF THE  
PREHISTORIC  
PAST!



dinosaurs "evil" and predatory mammals "magnificent"?)

Why do trilobites, giant dragonflies and a host of other important ancient animals almost never make it into movies? (TV documentaries don't count.) Are they just not big or weird enough? And why have dinosaurs and every other creature that ever lived living together?

Truly these are questions worth chewing on!

Prehistoric animal fossils were collected by curious human



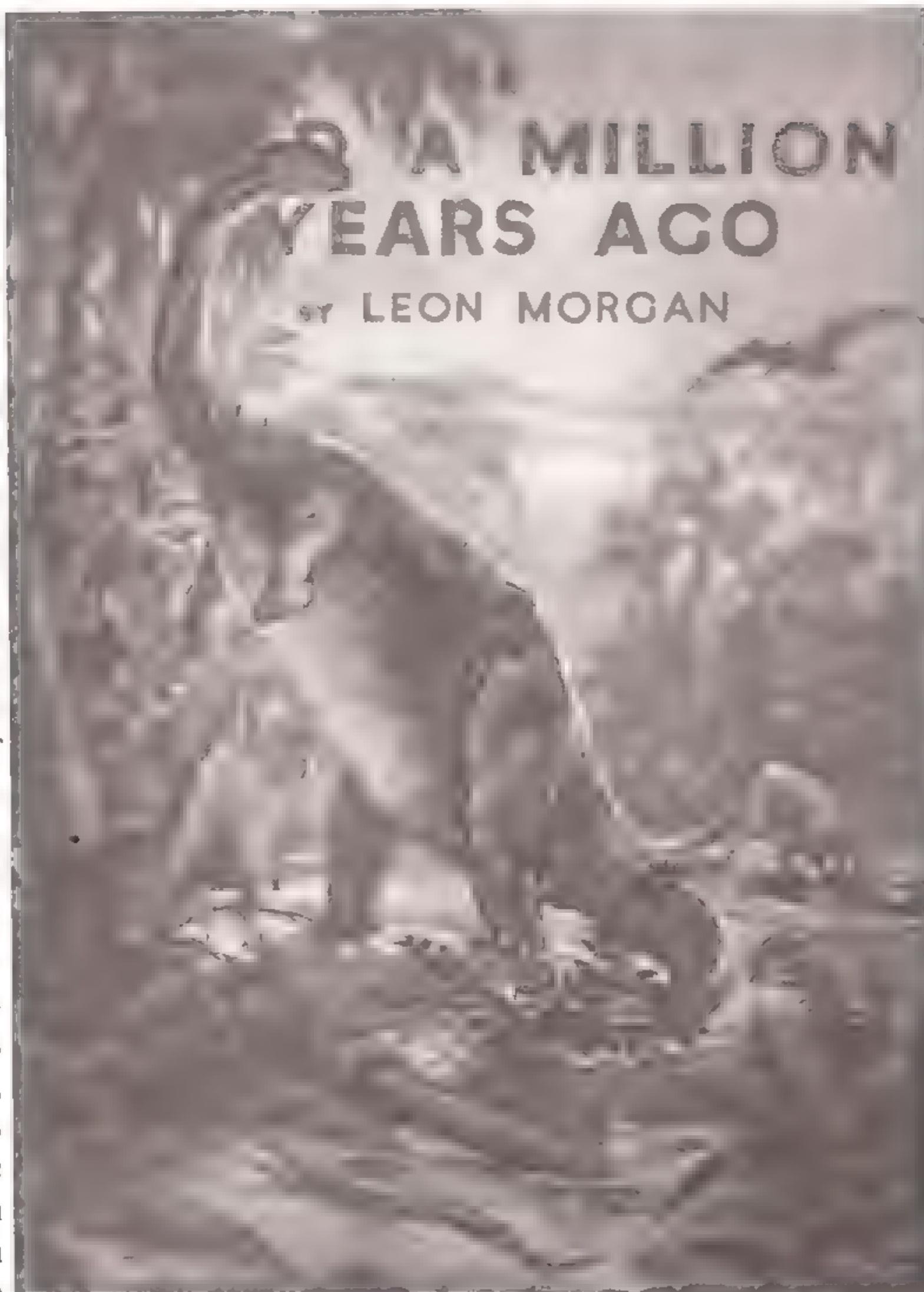


**"Torchy" the Dimetrodon appeared in a later season of TV's LAND OF THE LOST.**

beings as far back as ancient Greece and the days of the Roman Empire. But scientific descriptions and curation of these fossils did not start in earnest until the late 1700s. It was then that the first formal scientific papers on large reptile of the Mesozoic era, the marine lizard Mosasaurus, was published in Europe. Mosasaurus was discovered in a mine in the Netherlands and placed in a museum in France.

Thomas Jefferson, the multitalented guy who wrote the Declaration of Independence and who was the third president of the United States and who created the Statute of Virginia for Religious Freedom, was also a student of paleontology and he collected fossil mammals. If you had come to see the family in his home and farm known as Monticello in the Charlottesville, Virginia area, you could see his American mastodon teeth and the claws of the giant ground sloth Megalonyx too. Jefferson even gave a talk in 1797 on this (at the time) unknown animal.

The scientific discovery of Mosasaurus, the great lizard, was followed fifty years later by other scientifically described animals of his time. One such



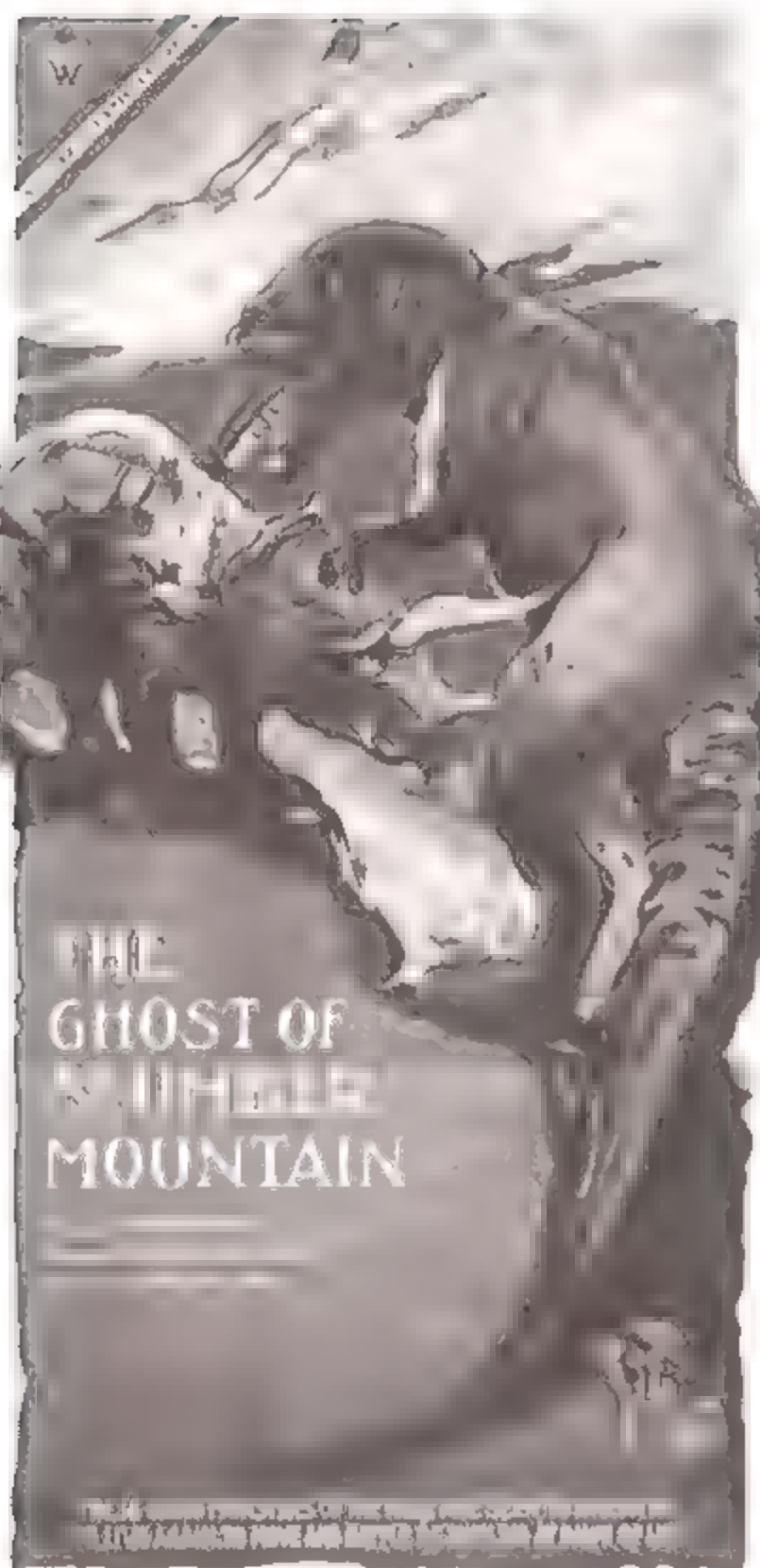
**OK. Mr. Damon and Mr. Messmore, we appreciate your building life size prehistoric mechanical animals for he public to enjoy, but PLEASE TRY to accurately show the discoveries of the previous two decades of painstaking research regarding the immense spans of time between the eras, will you?** (Leon Morgan Publishers)

animal was the dinosaur Iguanodon, discovered by **FRANKENSTEIN** author Mary Shelley's physician friend Gideon Mantell, or rather, Mantell's wife Mary Ann, in the mid 1800s. The London Crystal Palace Exposition of 1851, a sort of early World's Fair, featured among its exhibitions life sized reconstructions of Iguanodon, Ichthyosaurus the marine reptile, the predator Megalosaurus, various flying reptiles, and mammals from the Age of Mammals, in a setting of artificial ferns. But they didn't place the dinosaurs into the same settings with the deer like mammals or with the earlier primitive amphibians; it was already known through geological studies that these creatures did not all live at the same time. The

Crystal Palace dinosaurs really fueled the public's interest in learning more about prehistoric animals. Geology was developing well as a science and the geological time scale with its periods and eras was first drafted in those days. Mind you, it had no absolute dates.

Amateur paleontologists like Scotland's Hugh Miller made important discoveries of armored fish of the Devonian Period and wrote many popular books on prehistoric life, illustrating them with beautiful color plates of his own and others' discoveries. Literature began to feature these animals worked into fantasy settings, such as the lake at the center of the earth in Jules Verne's **JOURNEY TO THE CENTER OF THE EARTH**, published in 1864. In America and Africa, many fabulous looking creatures like the horned dinosaur Triceratops and the giant Brachiosaurus were added to the list of paleontological wonders. In the late 1890s Charles R. Knight began his paleo art career and in the 1920s painted his famous murals for the Field Museum of Natural History in Chicago, Illinois, murals that influenced paleo art, literature and film for many decades to come. Motion pictures came into





wide commercial distribution by 1915. The early movies featuring dinosaurs, such as Willis O'Brien's **GHOST OF SLUMBER MOUNTAIN** (1918) relied heavily on Knight's state-of-the-science-paintings and sculptures. But there were no volcanoes erupting in the film. When First National lensed their version of Sir Arthur Conan Doyle's **THE LOST WORLD** in 1924 and 1925 they added a volcanic eruption that was not in the 1911 novel. The volcano and earthquake scenario was getting attached to prehistoric animals.

How did volcanic eruptions and earthquakes get involved in the images we have of prehistoric worlds, when they

were not shown in these earlier depictions? Why did everyone and everything get mixed together in the movies when the scientists knew as far back as the Crystal Palace days that all these creatures did not live at the same time and that they did not coexist with humans? I have a couple of ideas.



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An excellent script and good stop motion models that looked and breathed like the real thing made **THE LOST WORLD** a hit in 1925 and a classic for all time. It does have one or two prehistoric clichés. (First National)

The age of the earth kept being pushed back by better scientific discoveries in the later 1800s. In the 1800s radiometric dating techniques for rocks and organic materials just didn't exist and the study of rock strata relied very much on relative dating, the positions of the layers relative to one another. It was generally agreed by 1900 that the planet was anywhere from 250 to 800 million years old based on how long it probably took for the sun to cool and for sulfate and sodium to accumulate in the oceans. The use of uranium-to-lead decay dating as a sort of timekeeper for dating of much inorganic material helped the estimated age of earth to be about four billion years by 1930; however the "World a Million Years Ago" exhibit folks did not get that memo, as you can see from the 1930s era booklet photo on page 32.

Is "old" pretty much a big semantic pot we place anything older than us into? A lady was conversing with me a few months ago about the women's and men's fashions from the time period of the John F. Kennedy administration of the early 1960s and before. She was born in 1971 and was mixing up the fashions worn in 1948 (broad shouldered dresses and small hats with a brim and plume) with the very different fashions of 1960 (A-line dresses and pillbox hats). Her excuse was that it all took place just a decade or so apart and so long ago...so why quibble? I suppose in 2025 some people will think Tommy Dorsey and Bruce Springsteen performed together at Madison

**033 SCARY MONSTERS MAGAZINE** A Real Monster Magazine!



Square Garden. I think that is why the popular perception of prehistoric times is the same way ("it's old, man") and is not likely to change anytime soon. Though my mind cannot wrap itself around 40 million years, let alone 400 million, I still like to think that it is good to know that trilobites and horn corals were unique to the Paleozoic Era and did not survive to the caveman days of our own Cenozoic Era.

Could the presence of violent earth changes in the climaxes of these older movies like Disney's Rite of Spring sequence in **FANTASIA** stem from the human tendency to not be able to really imagine such vast spans of time needed for major earth changes (like continental drift) to take place? Or could dinosaurs and flying reptiles, being like imaginary dragons in size and general shape, be associated in most cultures with fire and smoke? Since they did not themselves emit fire, could it be that in the imagination of some they had to be near fire?

I think predatory dinosaurs are often portrayed as evil (or just plain bad) a lot because people are generally prejudiced against reptiles. Predatory mammals usually have a better image. Sports teams also like predatory birds and mammals as their mascots.... Seattle Seahawks, for instance. Well, there IS that hockey team, the Columbus Cottonmouths.

Have you noticed how a lot of TV and movie sci-fi villains look like reptiles? I personally wish that would change, as reptiles are not bad. They are just reptiles.

**ONE MILLION B.C.** (Hal Roach, 1940) was cruel to both mammals and reptiles which appeared in it, and was released at about the time American Humane's Film and Television Unit was coming into being, but one has to admire the sets for the



forests and the cave entrance for the Rock People. Victor Mature (Tumak) was easy on the eyes for us ladies, too! The lovely Carole Landis' Loana, looking like she visited a Stone Age beauty salon with all the modern conveniences, introduces Tumak to her people and

teaches him some table manners. They have everything in one spot in this strange prehistoric place.... tyrannosaurs, muskoxen, a baby Triceratops and Irish wolfhounds! Yes, Irish wolfhounds hunt for cave tribe leader Akhoba (Lon Chaney, Jr.). Well, if you are gonna have Cro-Magnon people interacting with dinosaurs you may as well have Irish wolfhounds too. The baby Tyrannosaurus which menaces some children out picking apples is actually the best prehistoric animal in the picture.

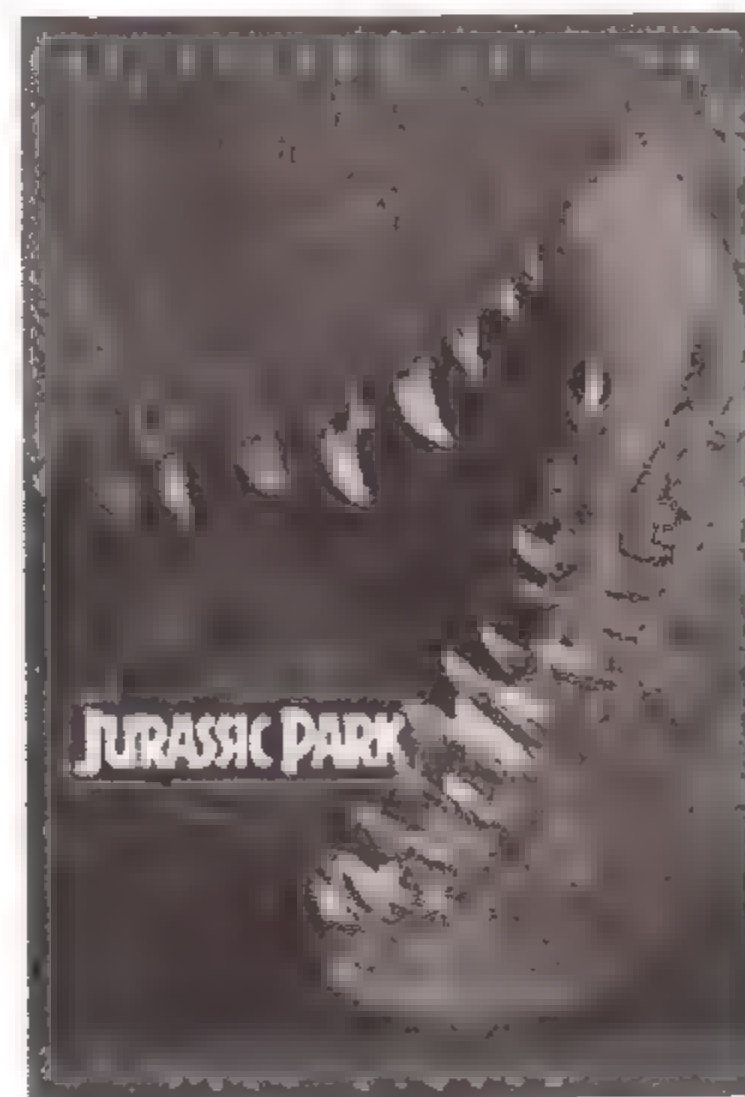
By the 1970s the filmic dinosaurs were becoming more animal and less monster...see **THE PEOPLE THAT TIME FORGOT** (Amicus Films/American International Pictures, 1977). The plant eating dinosaurs are depicted a bit less like maddened killers in this one.

**JURASSIC PARK** (Universal, 1993) is refreshingly free of most of the standard clichés. The Tyrannosaurus and other



Poor Dimetrodon is misrepresented by a caiman with a fake finback in **ONE MILLION B.C.** (See the poster on page 31 as well as the one above.) Dimetrodon is so big that he makes Carole Landis and Victor Mature look puny. The reptile was really thirteen feet long.

predators are extremely dangerous, but not evil. The film was a breath of fresh air in the annals of prehistoric animal motion pictures because for decades prehistoric films were suffering from a dearth of new ideas and in danger of being branded "for kids only." **JURASSIC PARK** has its clichés... the saboteur character (Nedry) who has it coming and gets it before the



film's final reel. It also suffers from the same problem that we see in many other movies about prehistoric animals, the syndrome I call "since it's extinct, let's change its appearance and behavior." The Dilophosaurus depicted in **JURASSIC PARK** has a neck frill and dispenses venom like a spitting cobra would. It's also only three feet long as opposed to the real Dilophosaurus which measured about twenty feet at maturity, which makes it a good sized predator. This could be excused. It may be juvenile...but

there is no evidence that the animal spat poison or had a neck frill. The cervical vertebrae are long and so it would be pretty well impossible for Dilophosaurus to have a neck frill according to Sam Welles, the discoverer of the species (he liked the movie, though). If all chickens and their relatives had gone extinct before 10,000 B.P. (Before Present) we might have movies about chickens spitting venom!

And we like to think that if we were plopped down in the caveman days, we would be the darlings of the saber tooth skin clad crowd because we have so much knowledge that can make their lives safer and healthier. Any 20th century invention would help a lot, as evidenced in the 1955 episode of **THE ADVENTURES OF SUPERMAN**, "Through the Time Barrier." Perry White, Jimmy Olsen, Clark Kent, Lois Lane,



Professor Twiddle and a crook by the name of Turk Jackson all get into an elevator at the Daily Planet Building one day when the Professor is there to



demonstrate his new time travel device and accidentally go back to 50,000 B.C. ...and Turk decides he prefers it there because he can be the boss of the simple cave

people! But he is going to make the Daily Planet staff stay there too!  
Ever notice that the ladies in the dirty and dangerous worlds of **ONE MILLION B.C.** (starring Carole Landis), **WHEN DINOSAURS RULED THE EARTH** (starring Victoria Vetri), **PREHISTORIC WOMEN** (starring Martine Beswick) and **ONE MILLION YEARS B.C.** (starring Martine Beswick and Raquel Welch) are gorgeous?

They look better covered in blood after helping to slay an Irish elk than many of us gals look after two hours sitting at the beauty salon! How come? Whatever those chicks are eating and drinking or wherever they get their makeup, I want it!



**Raquel Welch is the most famous cavegirl.**

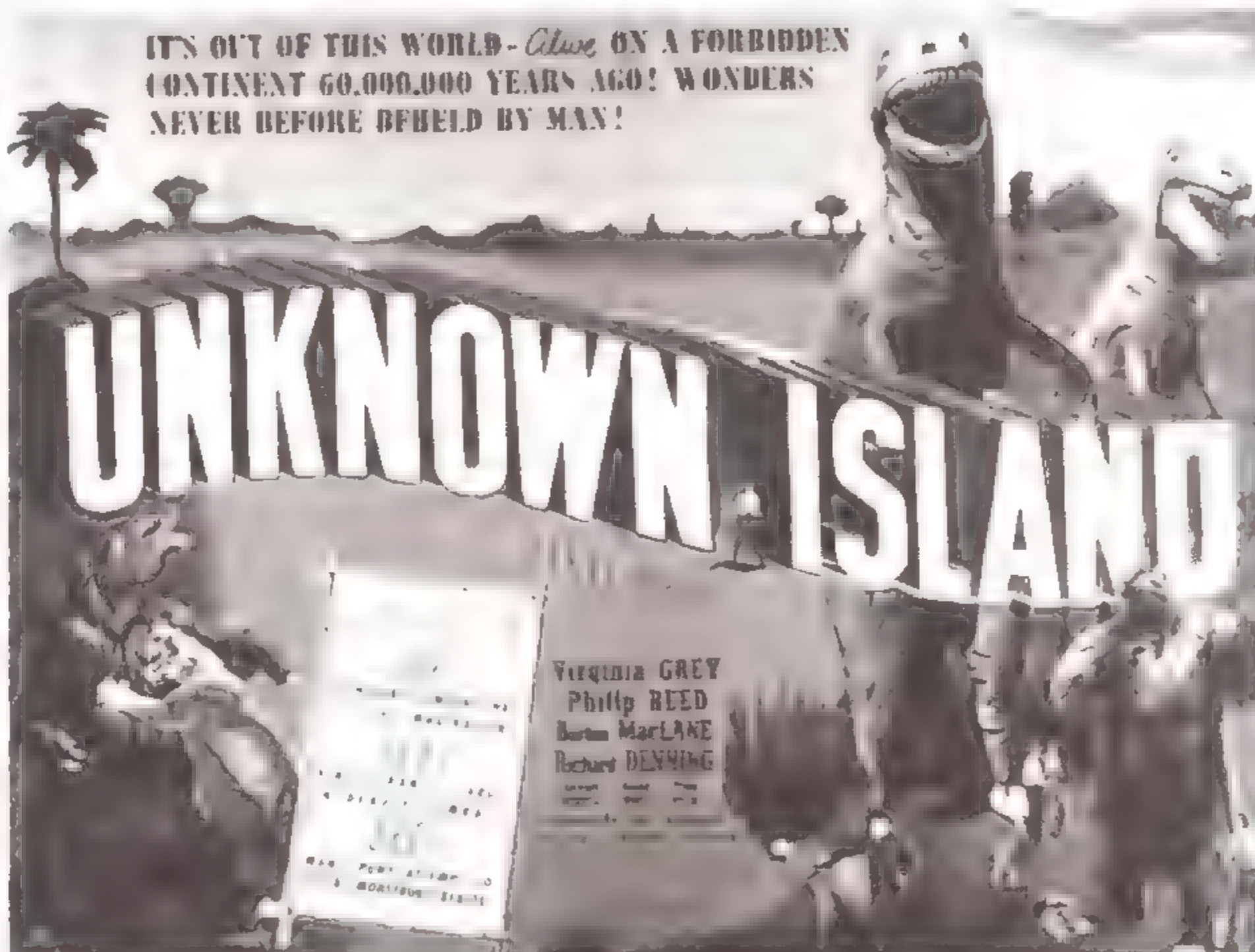
The cave women in **ADAM'S RIB**, a Paramount Pictures drama from 1923, were part of a daydream sequence of the main characters that were influenced by a visit to the natural history museum, so what the cave people did and any creatures they interacted with wasn't meant to mislead the audience. The girls were beautiful in this Cecil B. DeMille soap opera. It was



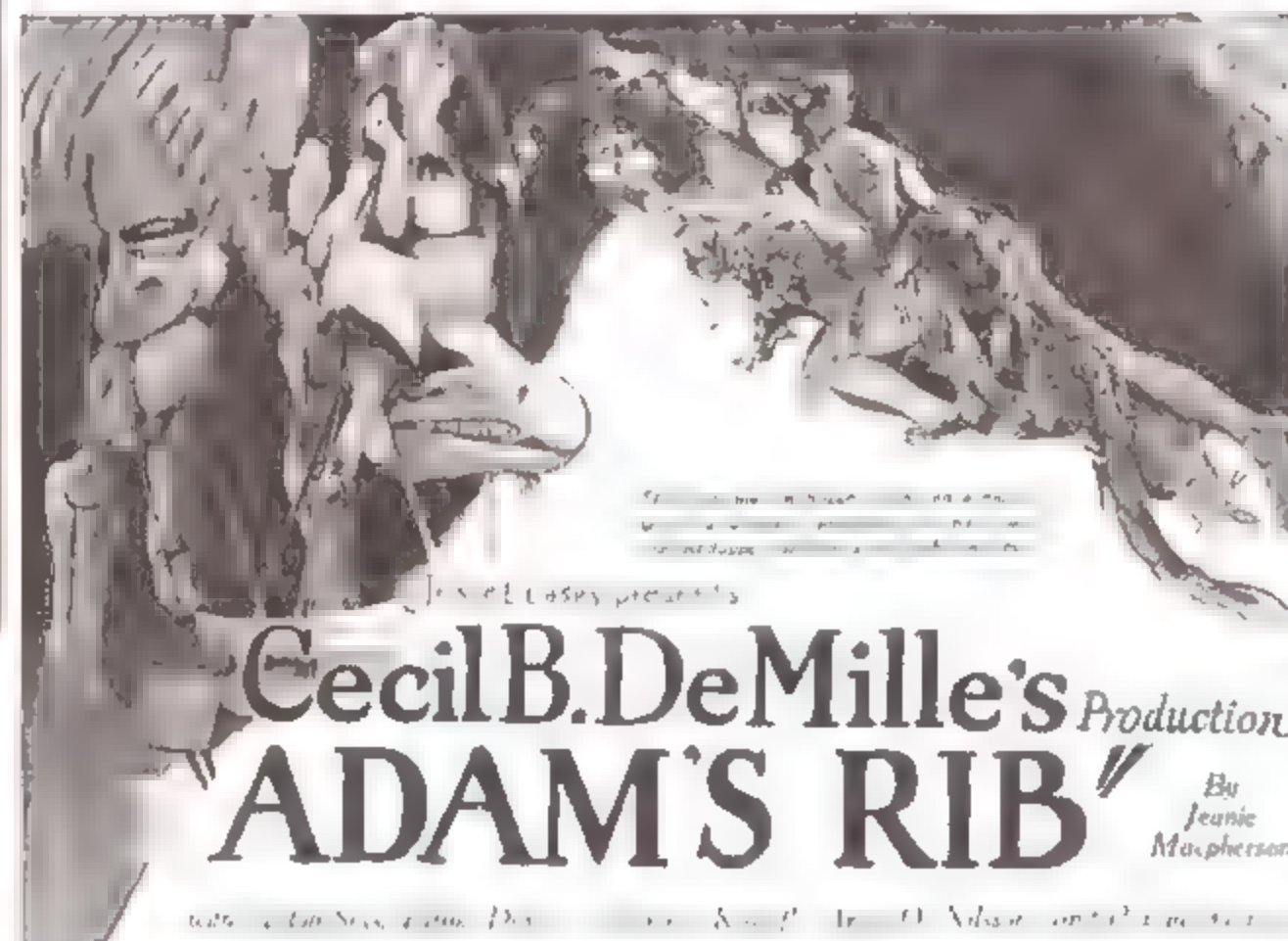
**Martine Beswick survives in the strange world of ONE MILLION YEARS B.C., a remake of the 1940 film.**



**Gorgo versus Dimetrodon? This Mexican lobby card evokes imagery of Britain's GORGO, or maybe even Japanese monsters for ONE MILLION B.C. (Hal Roach, 1940).**



**UNKNOWN ISLAND (Film Classics, 1948) was a rare 1940s prehistoric picture that deserved an "A" for effort for not using live lizards to portray dinosaurs.**



shown at a Columbus, Ohio Cinevent convention in 2005 but the author missed the Cinevent so I cannot give you a review.

I guess the ultimate answer is that prehistoric creature/cute cavegirl movies are the way they are because we would love to vacation in such an idealized place, but can only do it in our imaginations. Now I know that **KING KONG** is not set in prehistoric times, it just has prehistoric animals, but heck, I would love to visit the Skull Island in the 1933 **KING KONG**, I would like to have backup in the form of gas bomb experts





Don't mess with Martine Beswick's character "Kari" (center, with brunette hair) or she will enslave you or make you a sacrifice to the white rhinoceros idol! (From **PREHISTORIC WOMEN**, a Hammer Films/Seven Arts production from 1967.)



Plesiosaurs realistically cavorted in **LAND OF THE LOST** (Sid and Marty Krofft Television Productions, 1974).



Anna Q. Nilsson and her director, Cecil B. DeMille, pretend to react to a prehistoric creature off-camera in this publicity shot for DeMille's society soap opera with a dream sequence set in ancient times, **ADAMS RIB** (Paramount, 1923).

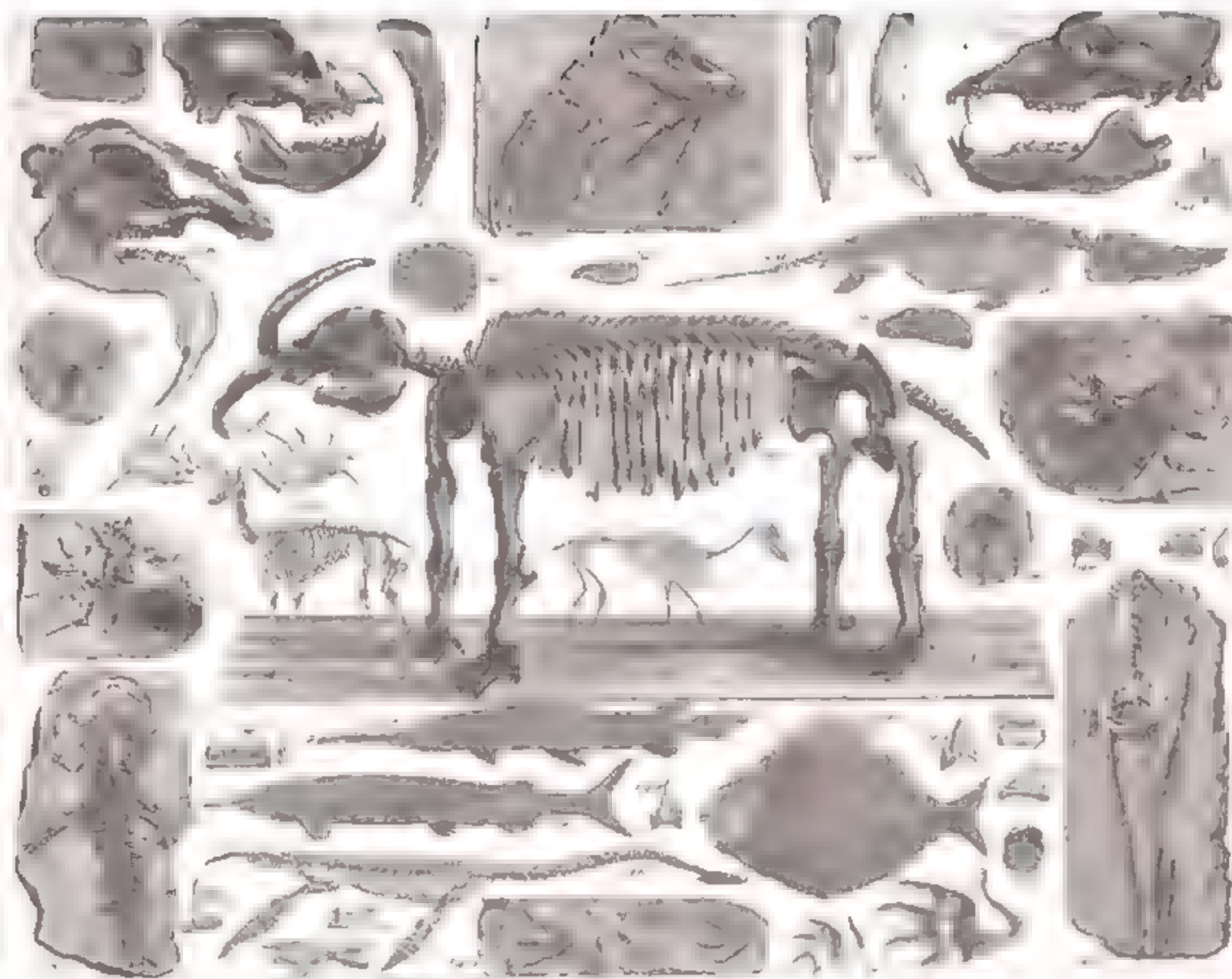
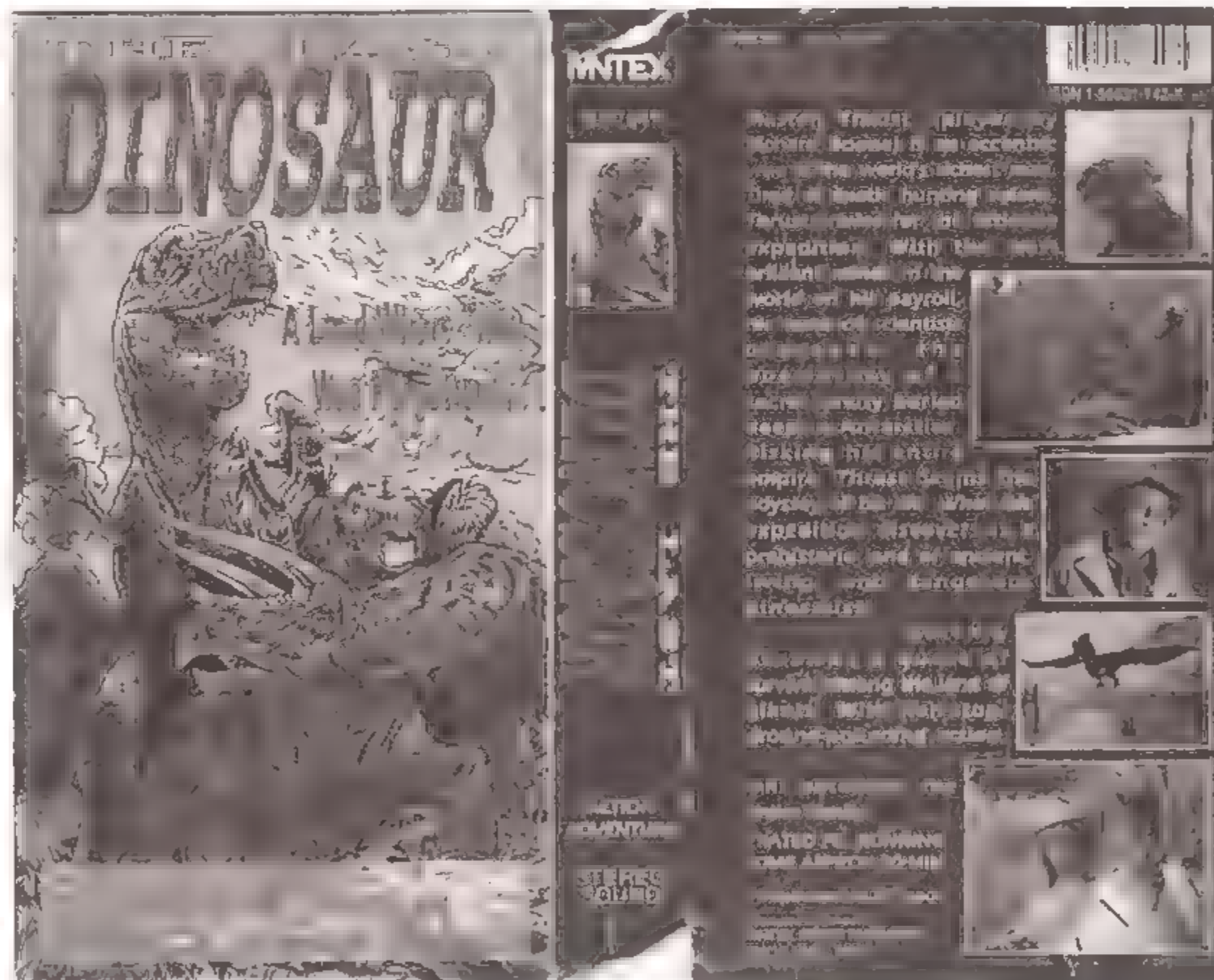


Plate 1110 from "Mammals of the Past" Plate 1

The American mastodon (identified in this print reproduced from Heck's Pictorial Archive of Nature and Science as *Missourium theristocaulodon*) was a well known animal known from the Age of Mammals. Scientists as far back as 1851 recognized that the animals depicted herein did not roam the Earth at the same time; motion pictures 1000 years later often failed to do so.



**THE LAST DINOSAUR** (Rankin-Bass/Tsuburaya Productions, 1977) was full of big game hunter clichés and lost land clichés.

alongside me. I promise I would not act the way Julianne Moore's character, a supposedly sensible scientist, did in **THE LOST WORLD: JURASSIC PARK**, and try to pet the offspring of anything big and surly. After all, huge plant eaters can kill you just as dead as meat eaters can! The only difference is that they don't eat you.

Movies like **ONE MILLION YEARS B.C.** are generally undemanding entertainment after a long day of work or school. Try not to wince too much at inaccuracies. Grab a copy of the comedies **DINOSAUR VALLEY GIRLS** and Ringo Starr's **CAVEMAN** on DVD, get the popcorn and watch some cave babes and dinosaurs for a few hours of fun!



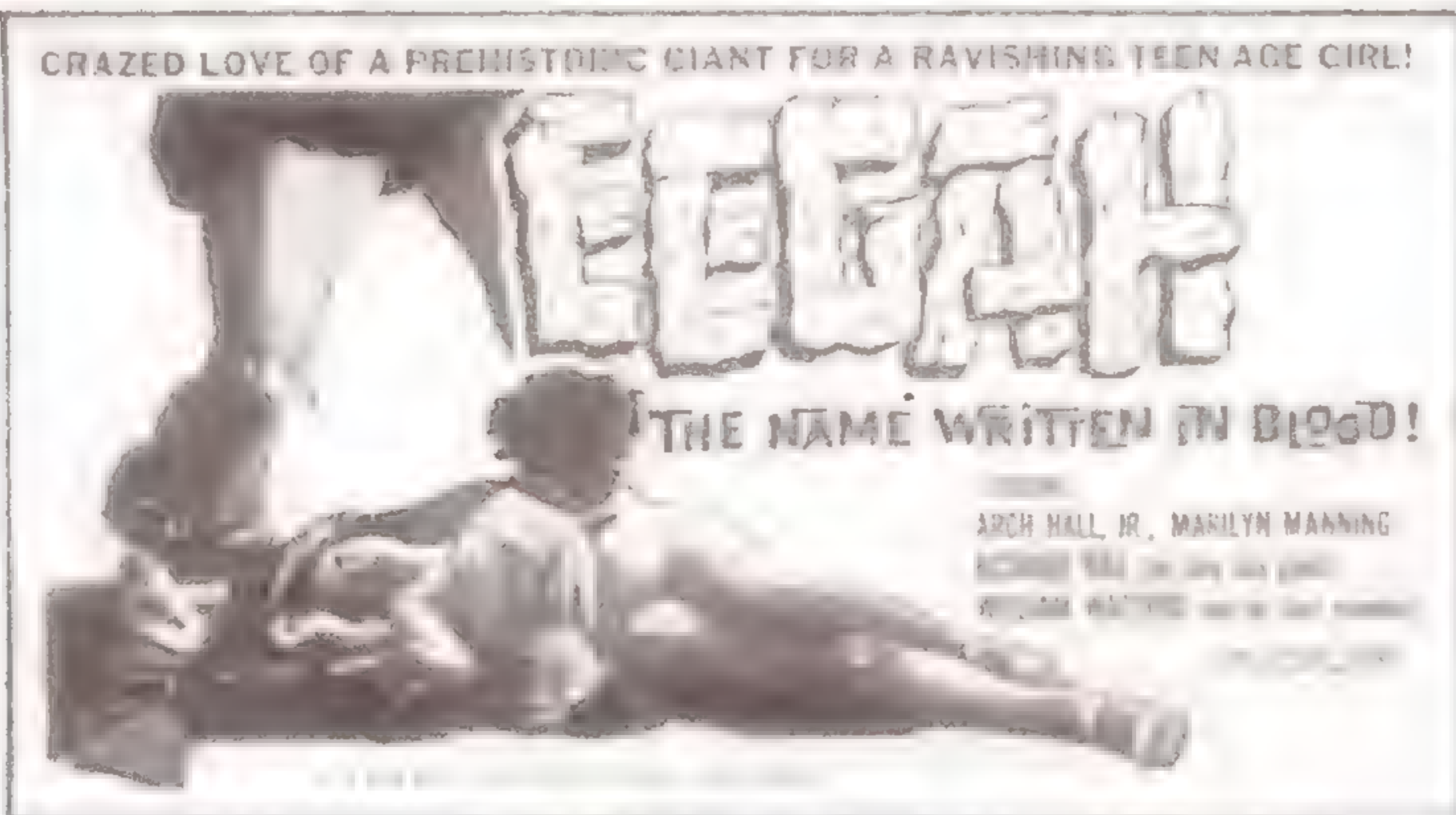


# THE DOCTOR IS IN-SANE

## DR. GANGRENE'S MAD MUMBLINGS

**F**or this issue's prehistoric themed issue I thought I'd take a trip back in time to look at the 1962 caveman classic, **EEGAH**. I have a real soft spot for this movie and appreciate it not despite its flaws but rather because of them.

**EEGAH** is a Fairway-International Pictures release, the company owned by producer/director Arch Hall Sr. It stars Arch Hall Jr., Marilyn Manning, and Richard Kiel. Prior to this film Kiel had worked mostly in television, with his lone film credit being **PHANTOM PLANET** (where he played the monster, The Solarite). Arch Hall Sr. wanted to cast Kiel in a film as he struck an imposing figure at over 7' tall and 300-plus pounds. He initially suggested an



for many years because the sight of a woman sets Eegah's hormones on overdrive. Mr. Miller suggest she stall for time, so she gets his shaving kit and shaves Eegah's beard, revealing a young and rather handsome caveman under all that hair. Suddenly Eegah can stand it no longer—he drags her outside and starts ripping off her clothes when Tom arrives just in the nick of time. The three manage to escape Eegah's clutches and make it back to civilization after a riveting dune buggy chase. But Eegah



**ISLAND OF DOCTOR MOREAU** style story called **STRIGANZA** but they instead settled on **EEGAH**, the tale of a prehistoric throwback in modern times.

The story concerns a young girl named Roxy Miller (played by Marilynn Manning) who narrowly avoids hitting a man with her car late one night on a lonely desert highway. This man is Eegah, the last living member of a race of prehistoric people. The next day Roxy's father (played by director Arch Hall Sr. himself) goes out looking for the creature but doesn't return so Roxy and her boyfriend Tom Nelson (played by Arch Hall Jr.) head out in a dune buggy to search for him. Fortunately Tom remembers to bring along a guitar to serenade Roxy by the campfire at night.

Eegah spots Roxy and it's love a first sight. He kidnaps her and carries her back to his cave, where it turns out he is also holding an injured Mr. Miller captive. They're in good company as the mummified remains of Eegah's ancestors also rest there. Obviously Eegah has been alone with these corpses

doesn't give up so easily. He follows them back to town and finds them at a pool party, where he once again attempts to kidnap Roxy, leading to the climatic finale of this prehistoric thriller.

**EEGAH** was actually the third movie made by Fairway International Pictures, the first two being **MAGIC SPECTACLES** and





**THE CHOPPERS**, both released in 1961. **THE CHOPPERS** was Arch Hall Jr.'s first acting role, so he was still new to the acting business at this point. Arch was also a musician so his father worked songs from Arch's band (Arch Hall Jr. and the Archers) into the movie. Shooting films with Fairway Pictures was always an adventure, as they were a small independent studio and oftentimes things got out of control or didn't quite go as planned. I asked Arch Hall Jr. if he remembered any funny stories from shooting the film, and here's what he said:

*"One such memorable incident which happened actually two times during the filming of EEGAH involved a structural failure of the "Dune Buggy's" poorly welded frame. This manifested itself after I came flying off a sand dune and having the windshield come back into my face and the steering wheel pinning my legs with tremendous force to the seat! What had happened was the shortened frame of the 1939 Plymouth sedan had been poorly welded without adequate gusseting and the contaminated welds under stress loads of me hot-rodding it around the dunes. It took several men and a long bumper jack to extricate me. I was badly bruised but repaired the frame and shooting continued as the show must go on, right?"*



Indeed. This was the first and only movie Arch Sr. directed. He also wrote the screenplay for **EEGAH** as well as a number of other Fairway movies including **WILD GUITAR**, **DEADWOOD 76**, and **THE NASTY RABBIT**. He also, interestingly enough, wrote the screenplay for the 1971 Ted V. Mikels cult film **THE CORPSE GRINDERS**.

Even more interesting is the cameo in **EEGAH** from another cult film director. During the pool party at the end of the film Ray Dennis Steckler appears as Mr. Fischer, the man who gets thrown into the pool. Steckler would go on to direct a number of cult movies including **THE INCREDIBLY STRANGE CREATURES WHO STOPPED LIVING AND BECAME MIXED UP ZOMBIES**, which was distributed by—you got it, Fairway International.

The female lead in this movie was played by Marilyn Manning. She was actually a receptionist at a Chiropractor's office that leased space in a building owned by Arch Hall Sr. She would go on to play a psychopathic killer alongside Arch Jr. in **THE SADIST** in 1963 (SEE: **SCARY MONSTERS #78** for more details!) She appeared in three Fairway movies, **EEGAH**, **THE SADIST**, and **WHAT'S UP FRONT!** and



### **EEGAH "THE NAME WRITTEN IN BLOOD!"**

then never acted in movies again.

Richard Kiel would go on to much Hollywood success, appearing in over seventy films and TV series to date. He is best remembered for playing the villain Jaws in the James Bond films **THE SPY WHO LOVED ME** and **MOONRAKER**. He has been fortunate enough to appear in a number of genre series including **THE TWILIGHT ZONE (TO SERVE MAN)**, **THRILLER (WELL OF DOOM)**, **GILLIGAN'S ISLAND (GHOST-A-GO-GO)**, **THE MONKEES (I WAS A TEENAGE MONSTER)**, **KOLCHAK: THE NIGHT STALKER (THE SPANISH MOSS MURDERS** and **BAD MEDICINE)** and many more.

I asked Richard about his experience making **EEGAH**. Here is what he told me:

*"EEGAH turned out to be a valuable part of my film experience. How could that be? This movie is listed as one of the worst movies of all time in Michael Medved's book of infamous films. It's been satirized by MYSTERY SCIENCE THEATER 3000 and by Elvira Mistress of the Dark. Well, in spite of these fun parodies the film was a huge success in its day on the drive-in theater circuit. I learned two valuable lessons making this movie. I had to do a lot of pantomime acting since I did not say a word in English. this paid off for me when I played "Jaws" as he says nothing until his last moments*





in *MOONRAKER* when he toasts his girlfriend Dolly with, "Well, here's to us."

The second and even more valuable lesson was learning that making a movie is not as important as selling the movie. From Arch Hall Sr., a risk taking and bold master of chutzpah and showmanship I learned that if you walked into a newspaper office, radio or television station while you had a movie playing in town they would almost always without exception do an interview and story on you. I suppose it helped if you were 7' 2" and 325 pounds.

Arch Sr. took young Arch Jr. and I on a five-state tour to launch *EEGAH* and prove its potential. All the publicity we garnered produced box office results and made the movie a bonafide success. This caused theater chains and independent owners in other areas to book the film

This experience of learning how to sell yourself and your movie as taught by Arch Hall Sr. turned out to be very valuable to me. Some years later I went on tour with another exploitation movie called *THE HUMAN DUPLICATORS* and used Arch Hall Sr.'s technique of just walking into newspaper offices and radio and TV stations. At that time there were four major newspapers in Chicago. I hit all four and the next day



there were huge newspaper stories in all four newspapers. I got on a very popular TV sports show hosted by Jack Brickhouse and that half-hour interview and the newspaper stories made the film a huge success in the greater Chicago and Milwaukee area. The

producers were elated and sent me to Toronto where we did the same thing and the movie was booked throughout the U.S. and Canada. Ironically, this film was also satirized on *MYSTERY SCIENCE THEATER*.

All this experience came in handy when I did the first Bond film, *THE SPY WHO LOVED ME*. The producers sent me along with my wife and my two children all over the world promoting the film. This time it was a big budget film that the critics loved and was easy to promote as the Bond P.R. team



was as skilled as Arch Hall Sr. but in a more sophisticated way. All the publicity and the superb quality of the film caused it to be a huge success and the producers decided to keep "Jaws" alive and brought me back in an even bigger starring role and sent me out again to promote *MOONRAKER* throughout the world and this time with my wife and three children and my mother. We flew first class and even on the Concorde a couple of times. Thank you, Arch Hall Sr. for showing me how to do this!"

This beauty and the beast tale may have lasting fame as one of the worst movies of all time but for my money it is an entertaining and endearing movie that has rightfully become a cult classic. Check out *EEGAH* if you've never seen it—it's good campy fun. You can get a copy of *EEGAH* from Alpha video at [www.oldies.com](http://www.oldies.com).

Dr. Gangrene is an award winning horror host based in Middle TN. To find out more about him visit [www.drgangrene.com](http://www.drgangrene.com). To learn more about Arch Hall Jr. and Fairway pictures visit [archalljr.com](http://archalljr.com). To learn more about Richard Kiel pick up his autobiography "Making it BIG in the Movies" or visit his website at [www.richardkiel.com](http://www.richardkiel.com). Both Arch Hall Jr. and Richard Kiel will be appearing at the *MONSTER BASH CONVENTION* in Butler, PA, June 22nd—24th. Visit [www.monsterbashnews.com/bash.html](http://www.monsterbashnews.com/bash.html) for more information about this convention and full guest listing.



# BONUS! EEGAH PRESSBOOK!



EEGAH had never seen a girl until one fell into his arms. Starring Arch Hall, Jr., Marilyn Manning and Richard Kiel — the Eastman Color Spectacular opens at the \_\_\_\_\_ theatre.

1 COL. SCENE MAT No. 1-2      2 COL. SHOWN

## EEGAH RUNS THE GAMUT OF TIME.

From life in a prehistoric cave to dancing the "Twist" it spans a lot of centuries. This is just one of the unusual ingredients of EEGAH — color spectacular — opening at \_\_\_\_\_ theatre and starring Arch Hall, Jr., Marilyn Manning and Richard Kiel.

## SMALL TOWN BEAUTY QUEEN BECOMES A STAR

Marilyn Manning became Miss Westminster, California in 1959 while still in High School. Believing in cultivating her talents more than beauty Marilyn commenced studying dramatics and playing in little theatre groups. Within two years she had landed roles in three features — the later a top role in EEGAH, filmed in Eastman color and opening at \_\_\_\_\_ Theatre.

Nicholas Merriwether, producer of the unusual story, predicts that Marilyn is destined to develop into a great actress if she is given the opportunities she deserves.

## ACTOR LEARNS ANCIENT LANGUAGE

Richard Kiel, Hollywood 7'2" actor who portrays the tile role in EEGAH, opening at the \_\_\_\_\_ Theatre studied aborigine languages such as Sioux Indian in order to establish a "sound" of the ancients for the unusual new motion picture.

The only word he manages to speak in an understandable tongue is ROXY — the name for Marilyn Manning who plays the girl who throws the lovesick giant into a spin that causes him to leave his ancient cave and invade the fashionable resort city of Palm Springs.



Eegah, purportedly thousands of years old, offers a drink of sulphur water, the secret of his long life. Starring Arch Hall, Jr. and Richard Kiel, EEGAH opens at the \_\_\_\_\_ theatre.

1 COL. SCENE MAT No. 1-1      2 COL. SHOWN

## GIANT LOVE IS SUBJECT OF UNUSUAL FILM

The crazed love of a prehistoric giant for a ravishing teenage girl succeeds in making EEGAH filmed in Eastman color, one of the rare stories to come out of Hollywood. EEGAH opens at the \_\_\_\_\_ theatre.

Richard Kiel, 7'2" giant who is Hollywood's biggest actor, plays the mighty Eegah whose ferocity is turned to putty when the first girl he has ever seen enters his ancient cave. Marilyn Manning portrays the girl who arouses the ageless giant while Arch Hall, Jr. enacts the role of Tom, Roxy's frustrated boy friend who fights the fabulous Eegah in hand to hand combat (David and Goliath) and temporarily rescues Roxy from her predicament; living in a mountain cave filled with the mummified remains of the ancients.

A crimson desert "Dune Buggy" whisks Roxy away to Palm Springs in the nick of time with teenage singer Arch Hall Jr. exhibiting thrilling daring at the wheel. But the lovesick Eega's primitive passions have been turned on! From his cave high up in the Santa Rosanna Mountains — Eegah explores the famous resort city of Palm Springs, searching for his love. His great love proves to be his undoing, despite the fact that he has lived out centuries unscathed by all other elements.

"Egah" stars Arch Hall, Jr., Marilyn Manning, Richard Kiel and William Watters, and contains some outstanding original music and beautiful songs. This unusual films is released by Fairway-International Films of Hollywood.





EEGAH PRODUCTIONS • EEGAH •  
WITH ARCH HALL JR., MARILYN MANNING AND RICHARD KIEL  
PRESENTED BY TARKENTON INTERNATIONAL PRODUCTIONS

### YOUTH WINS \$1000 GUITAR

Arch Hall Jr., rising young star of EEGAH, opening ----- at the ----- Theatre, was presented with a one thousand dollar instrument by the Fender Guitar people for use in the Eastman Color film. Arch sings several of his own compositions in the adventure feature besides demonstrating his talents on the strings. Arch co-stars with Marilyn Manning, Richard Kiel (7'2" giant) and William Watters.

### DAVID AND GOLIATH IN EEGAH

Teenage Arch Hall, Jr., fights Richard Kiel, a 7'2" giant, over the love of beautiful Marilyn Manning in the color motion picture EEGAH, opening ----- at the ----- Theatre. A well tossed stone helps turn the trick in Arch's favor, enabling he and his girl to escape, until the lonesome Eegah decides that his passion for a cave-mate is more than he can bear. When the fabulous Eegah enters Palm Springs he arouses more than casual attention.

The outstanding feature, revealing some sensational photography dealing with the Southern Desert areas, stars Arch Hall Jr., Marilyn Manning, Richard Kiel and William Watters.

### MUMMIES STAR IN NEW FILM — EEGAH

The mummified remains of prehistoric giants appear in the cave of the last member of their race in EEGAH, opening ----- at the ----- theatre. The heads of the mummies were sculpted by a studio artist from actual models. Sulphur deposits are supposed to have preserved the ancient cavemen so that they might co-star in the adventure film along with Arch Hall Jr., Richard Kiel, Marilyn Manning and William Watters.

Richard Kiel, who plays the title role in EEGAH opening ----- at the ----- Theatre cannot explain his 7'2" height but he has made some interesting observations on the subject. Kiel, known as Hollywood's biggest actor, opines that we may all have sprung from a race of giants. "In that day there were giants in the earth" is a quotation from the Book of Genesis. Kiel enacts the role of a love-sick giant who has survived the centuries in a cave high atop the Santa Rosanna Mountains near Palm Springs, California.

### EEGAH — HOTTEST SHOW OF THE YEAR!

EEGAH, the Eastman Color Adventure film opening ----- at the ----- Theatre can be aptly described as the hottest Hollywood product of the year. During production of the strange tale of an ancient giant's love for a teenage girl, the thermometer in the Palm Springs Desert ranged between 122 and 125 degrees. The fabulous giant EEGAH was supposed to have lived in the nearby Santa Rosanna Mountains. Eegah is portrayed by Richard Kiel, 7'2" Hollywood giant. Arch Hall Jr. and Marilyn Manning share top billings with William Watters also featured among the principal cast.

### TEENAGE WAITRESS STARS IN NEW HOLLYWOOD FILM

Marilyn Manning, currently co-starring in EEGAH, the story of a love starved prehistoric giant, started out as a teenage waitress at the famed Knotts Berry Farm. Saving enough money to offer her some independence she then went to Hollywood in search of a career that she decided upon as a child. Accepting only half-time employment she then took dramatic lessons, played in little theatres and contacted casting offices. Early in 1961 she nabbed two roles in feature films and was immediately assigned the role of Roxy in EEGAH opposite Arch Hall, Jr. opening at the ----- theatre -----.

### GIANT OF GENESIS!

### RICHARD HARDING DAVIS AGAIN!

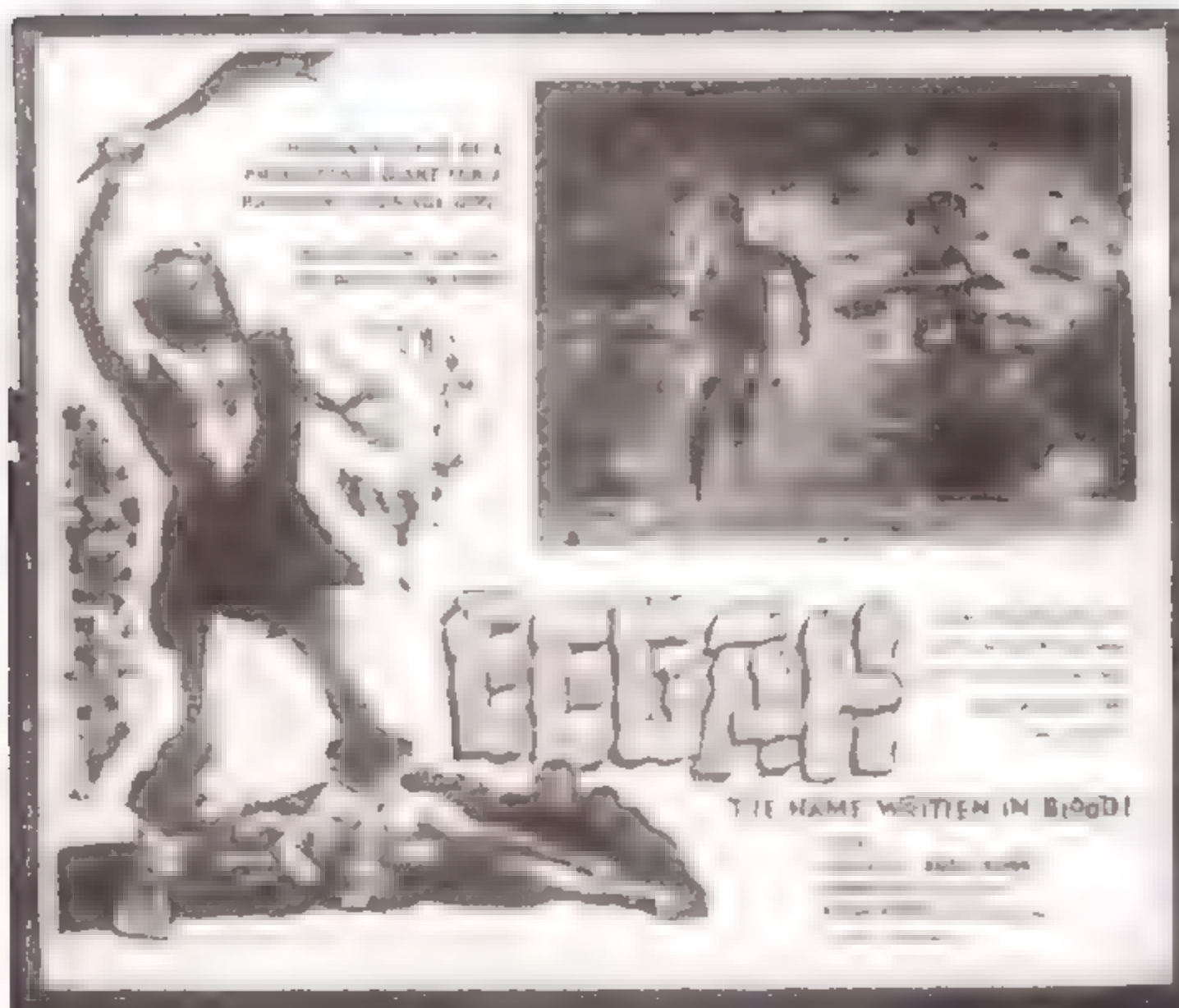
William Watters who plays Miller in EEGAH the color motion picture opening ----- at the ----- Theatre is reminiscent of the famous Richard Harding Davis. Watters is a writer, cowboy, pilot, soldier, teacher turned actor who has passed through adventures that read like an almanac.

His "left field" experiences recently inspired the movie LAST TIME I SAW ARCHIE. Watters plays a novelist in EEGAH who helicopters into "Giant" country to pin down rumors of cavemen having been seen near Palm Springs. Watters appears with Richard Kiel as EEGAH, Marilyn Manning and the young teenage singer Arch Hall Jr.



Arch Hall Jr. Marilyn Manning and William Watters observe a modern cave dwelling in EEGAH Eastman Color Spectacular opening at the ----- theatre





A terrified Marilyn Manning tells Arch Hall Jr. that she has just seen a monstrous giant on a lonely desert road EEGAH in Eastman Color opens at \_\_\_\_\_ theatre

## EEGAH

### CAST

Tom Arch Hall Jr.  
 Roxy Marilyn Manning  
 Eegah Richard Kiel  
 Miller William Watters

### CREDITS

Producer-Director Nicholas Merriwether  
 Photography Vilis Lapieniks  
 Original Story Nicholas Merriwether  
 Screenplay Bob Wehling  
 Editor Don Schneider

### RUNNING TIME MINUTES

A Fairway-International Release  
 Filmed in Eastman Color

### Synopsis (NOT FOR PUBLICATION)

One moonlight night near Palm Springs, Roxy Miller (Marilyn Manning) runs her sports car into a living giant! The lights from a second car driven by Tom Nelson (Arch Hall, Jr.) frightens the giant away and Tom rescues Roxy. Tom does not actually see the giant and is dubious about her story.

Humiliated because no one will accept her account of the huge man whom she describes as some kind of "prehistoric giant" she becomes unhappy. Now she has become a laughing stock around the swank club where she resides with her father Robert Miller (William Watters) a Richard Harding Davis type writer. Out of sympathy for Roxy her father and Tom accompany Roxy to the spot where she was supposed to have seen the giant. Finding huge footprints her father decides to helicopter into the nearby mountains with his camera.

Deep in 'giant' country Miller is captured by Eegah, the giant, and hauled away to his remote cave. The cave contains mummified remains of Eegah's ancestors and a strange bubbling sulphur spring the source of Eegah's long life and tremendous size.

When Miller fails to return on schedule, Roxy and Tom cross the blistering desert in a "Dune Buggy", a sensational vehicle designed for sand. The giant Eegah stalks their trail and steals Roxy while Tom is foraging for food, carrying his girl-prize up to his cave where Roxy finds her father alive.

EEGAH has never seen a woman, being the last of his race still alive. He becomes lovesick, pressing her with flowers, rabbits and pretty stones. When she shaves her father in an effort to make him feel better, Eegah is amazed! Roxy then shaves the great beard from the giant's face... and Eegah is not unlike a Hollywood leading man! Roxy reacts to the love-starved giant's attentions in a manner that she herself cannot understand.

Tom finds the cave and with some fast footwork manages to whisk Roxy and Miller away in his "Dune Buggy" but not without a hair-raising chase during which the giant nearly does them in. Eegah returns to the cave, broken hearted and discovers a perfume-drenched scarf that Roxy has left behind in the cave and it sets him afire. Turned on again he decides to explore the strange country below and he enters Palm Springs searching for his love.

Managing to avoid the police aroused by the news of a marauding giant, he follows the scent of the scarf that he carries and finds her at a house party. But the police are hot on his trail!

He descends upon the fun-makers who are dancing around a pool, picks up Roxy — and starts out of the yard. The police arrive and Roxy begs them not to shoot him. The baffled police have no alternative and Eegah is shot down. His great body falls into the swimming pool and his lifeless fingers finally let go of the scarf — the symbol of his love for the first woman he ever saw.

Roxy, torn between pity and powerful emotions that disturb her deeply, is now beside herself, but Tommy Nelson is there to comfort and reassure her. Her father reflects that Eegah could not span the thousands of years that separated him from his race.

### DUNE BUGGY STARS IN HOLLYWOOD FILM

The crimson "dune buggy" that zips across the desert sands in EEGAH opening at the \_\_\_\_\_ theatre \_\_\_\_\_, is a modified 1936 Plymouth. The amazing vehicle was lowered, shortened, hopped up and altered for action with a capital "A". The tires are filled with water and the buggy can go into areas where tanks cannot operate, making it one of the most exciting innovations in sports to come along in years. During the filming of EEGAH, the unusual story of a love-sick giant and a teenage girl, Arch Hall Jr., the popular young singing star, wheeled the fabulous "Dune Buggy" over a cliff, jumped ravines and crossed miles of dunes and rocks.

The strange story of EEGAH contains highly listenable songs cleverly woven into the action packed adventure. The picture was made in Eastman color and co-stars Marilyn Manning, Richard Kiel and William Watters.

### ACTORS LOST IN DESERT

During the filming of EEGAH opening \_\_\_\_\_ at the \_\_\_\_\_ Theatre, three members of the cast miscalculated directions and wandered aimlessly for several hours in the blistering desert heat. Luck was with them when they stumbled onto a road where a passing truck rescued them.

Filmed in Eastman Color, the story stars Arch Hall, Jr., Marilyn Manning and Richard Kiel (72" giant) as Eegah.

The unusual film is released through Fairway-International of Hollywood.





# THE COSMIC DRIVE-IN

## "Multi-Movie Mayhem!"

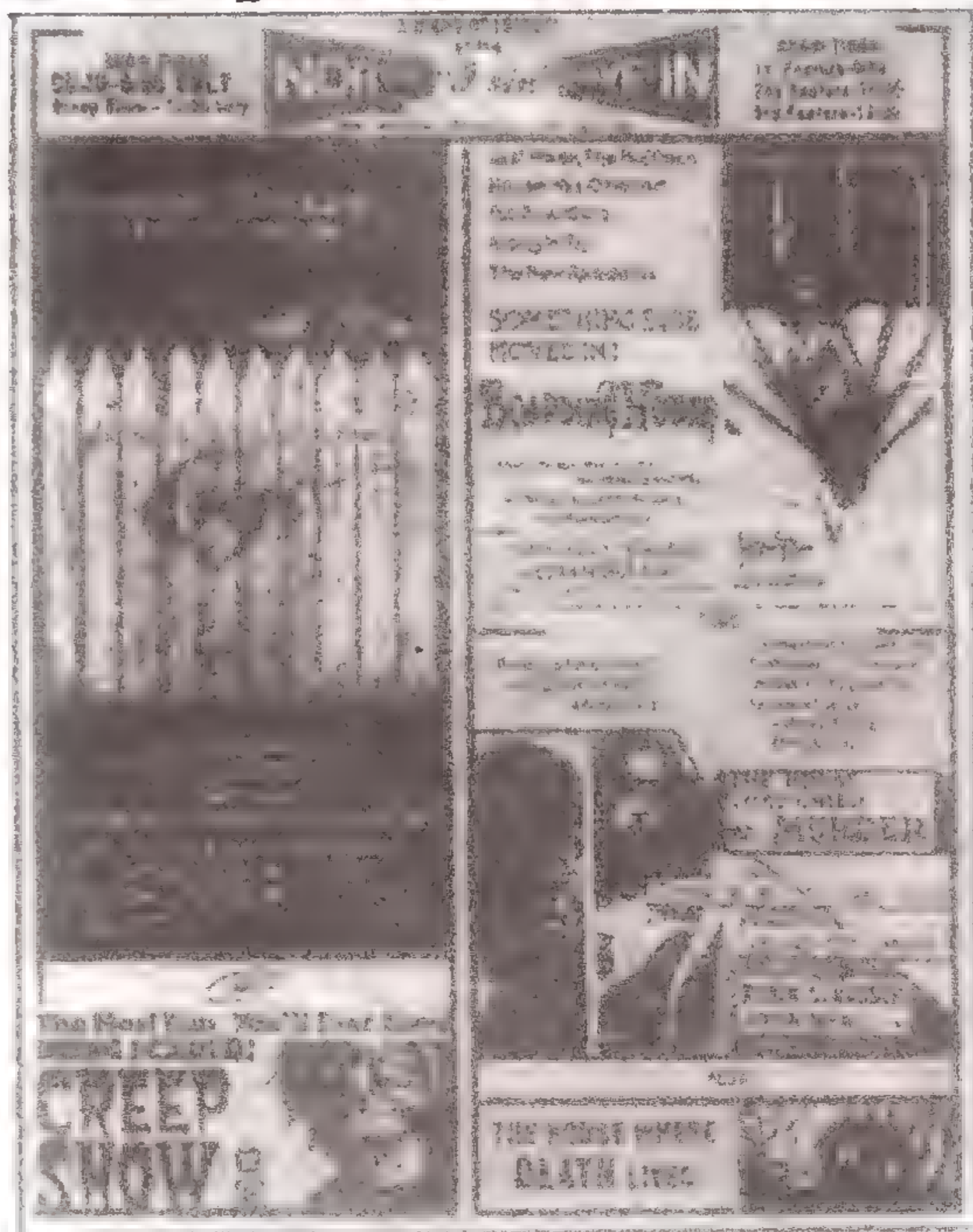
by Robert Freese

**W**elcome, friends, for a night of multi Monsters, Martians and Madmen. Lock your car doors and roll up your windows. Don't trust your eyes. You can never be sure just what exactly that shadow lurking in the darkness might be.

First up is a double horror header at the North Twin Drive-in, with both screens filled with terror shows. Screen one plays a triple bill featuring evil abodes. First up is **BOARDING HOUSE**, a film that was actually shot on video but released to

theaters. (They called it *Horror Vision*.) Next up is **THE HOUSE THAT CRIED MURDER**, concerning an unfaithful husband's how infidelity quickly turns into terror, courtesy his new bride. Last up is **THE HOUSE WHERE DEATH LIVES**, which is really 1980's **THE HOUSE WHERE DEATH LIVES**.

Next is a visit to "Houses of Horror." We're going **HELLVILLE, U.S.A.** for a double feature of **LAST**



**HOUSE ON THE LEFT** paired with the excellent Amicus shocker **THE HOUSE THAT DRIPPED BLOOD**. Scripted by Robert Bloch, the horror vignettes that make up **HOUSE**'s foundation are solid shockers that will no doubt please true horror fans.

For a double shock show of zombie terror, check out **REVENGE OF THE DEAD** ("THE DEAD SHOULD RISE") and **NIGHT OF THE ZOMBIES** ("THEY EAT THE LIVING!"). Both are Italian made and **REVENGE** is actually more a moody thriller rather than an all out zombie munchathon, which is exactly what **NIGHT OF THE ZOMBIES** is.

On screen two at the North Twin Drive-in, horror hounds can spend some time at **MASSACRE MANSION**. The tagline claims, "House of the bloody poltergeist." Two films have been released with the title of **MASSACRE MANSION**. Teaming it up with the '70s Italian thriller **AUTOPSY**, we were first inclined to believe it is the first to use that title, which is actually Charlie Band's **MANSION OF THE DOOMED** (aka **EYES OF THE LIVING DEAD**). But because the first feature on screen one was released in 1984, I'm more inclined to identify this **MASSACRE MANSION** as Armand Weston's 1981 thriller **THE NESTING**. It was re-issued with the above tagline, obviously trying to entice fans of Tobe Hopper's classic haunted house tale **POLTERGEIST** to buy a ticket.

**GUARDIAN OF HELL** is also known as **THE OTHER**





HELL and concerns a convent fraught with supernatural phenomena.

Finally, we have 5 DERANGED FEATURES all on one Dusk to Dawn show. First up is Wes Craven's city people versus cannibal freaks classic, **THE HILLS HAVE EYES**, followed by Wes' not so classic sequel, **THE HILLS HAVE EYES II**. The sequels don't get any better as **THE HOWLING II** follows. A pneumatic blast from the past arrives, **THE TOOLBOX MURDERS**, and the sick slasher **NIGHTMARE** rounds out the night's terror festivities.

My thanks to both Vince Cornelius and Lana of **STARTS TODAY!** for the loan of their marvelous drive-in ads. You can



keep up with Lana at <https://twitter.com/StartsTodayFans/my-peoples/members>.

Celebrate the drive-in and host a dusk to dawn show today. Assemble your own favorites for friends and family and keep the spirit of **THE COSMIC DRIVE-IN** alive forever.

**Next Up: MORE COSMIC DRIVE-IN!**

Visit Robert Freese at:  
[www.robertfreese.com](http://www.robertfreese.com)



# CHARLTON COMICS GIVES YOU MORE... **GORGO!**

by Mike Bogue

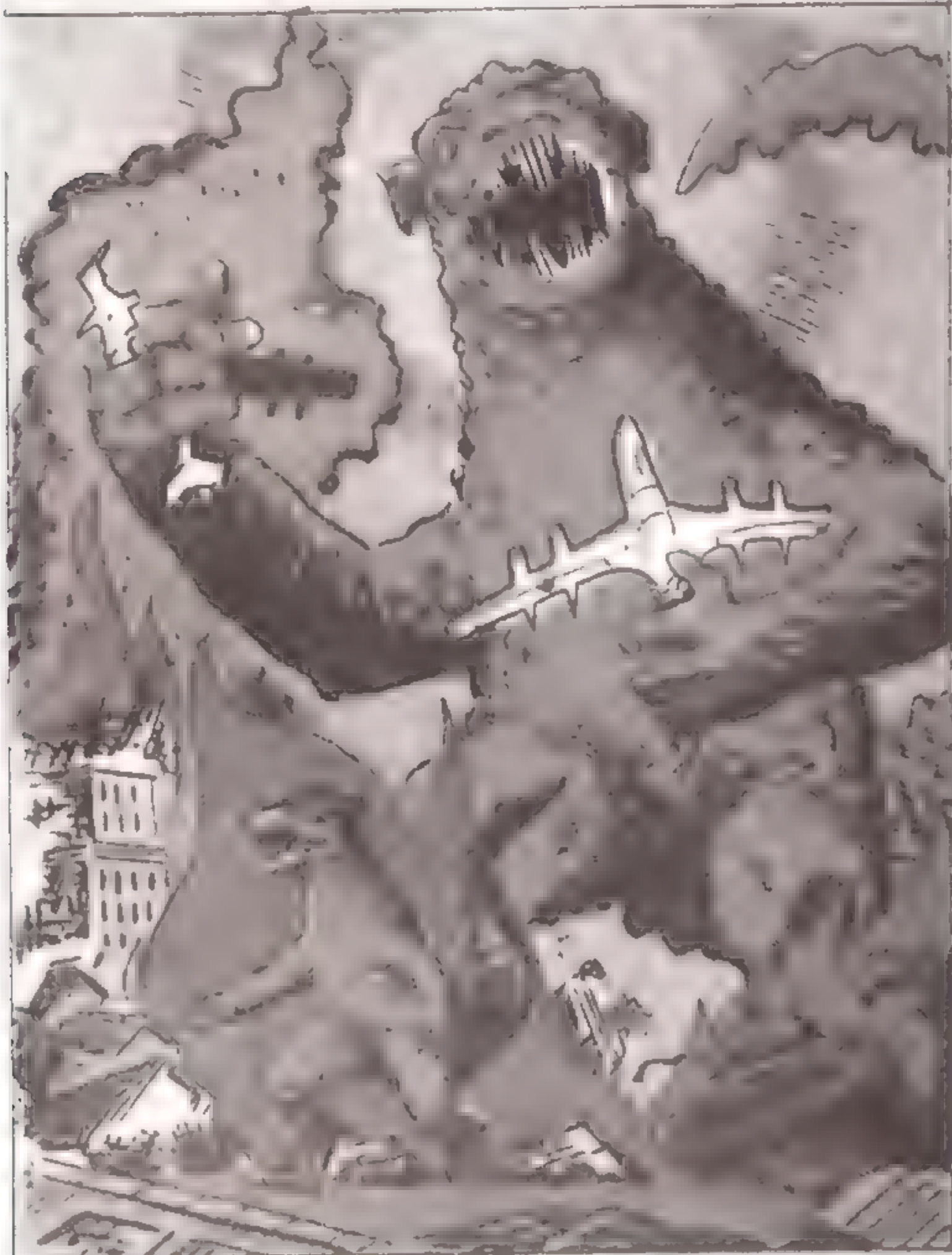
In the 1960's, Marvel Comics gave you more superheroes, D.C. Comics gave you more titles, but Charlton Comics gave you more monsters!

During the sixties, Charlton Comics adapted (and adopted) three cinematic behemoths—**GORGO** (MGM; 1961), **KONGA** (AIP; 1961), and **REPTILICUS** (AIP; 1962). Each embarked on a comic book series of its own, with **GORGO** and **KONGA**'s lasting several years.

Indeed, although **GORGO** enjoyed only one movie with no sequels, Charlton Comics gave him (and his mammoth Mom) a new lease on life. From 1961 through 1965, twenty-three issues of **GORGO** hit comic book stands, along with **GORGO'S REVENGE** (a Special Edition) and **THE RETURN OF GORGO** #2 and #3. In addition, Gorgo appeared in Charlton's 64-page **FANTASTIC GIANTS**, which included both Konga and Gorgo reprints.

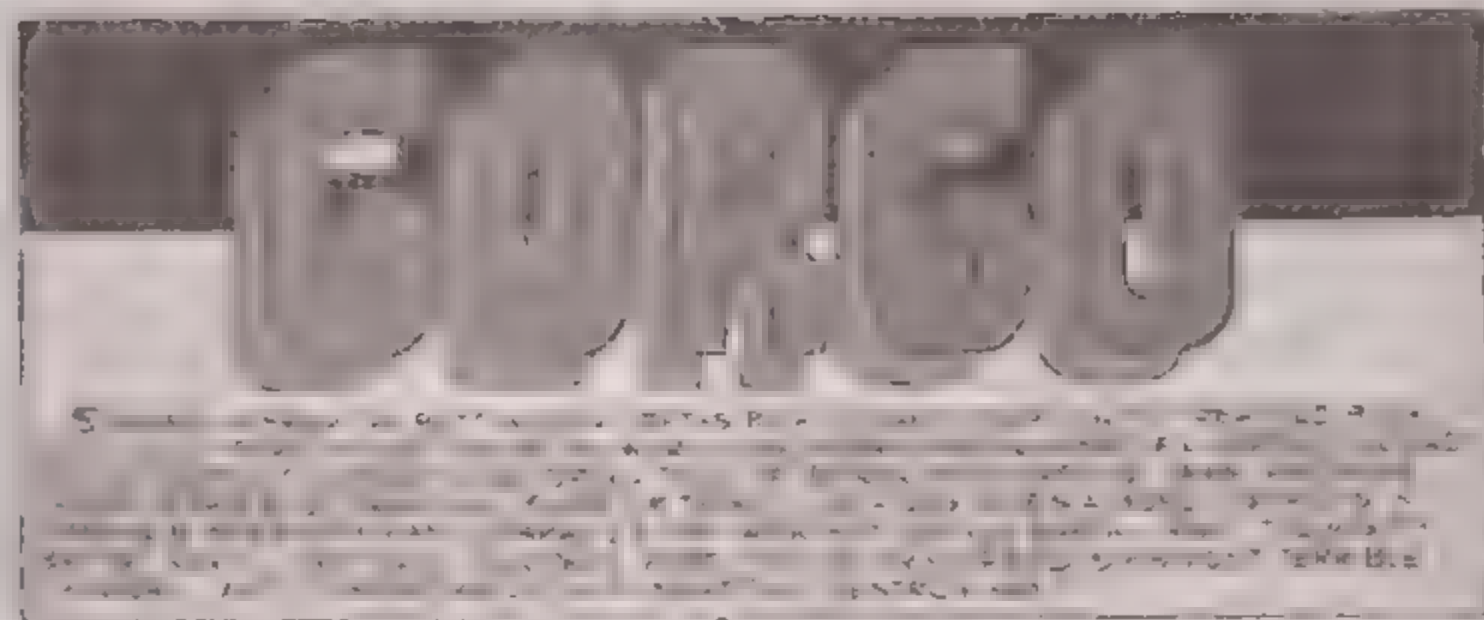
**GORGO** #1, nicely illustrated, faithfully follows the movie's plot in which two adventurers, Joe Ryan and Sam Slade, bring

GORGO'S LOVING MOTHER, HAD SMASHED INLAND, IGNORING THE ARMED MIGHT OF ALL ENGLAND TO RESCUE HER MAMMOTH OFFSPRING!

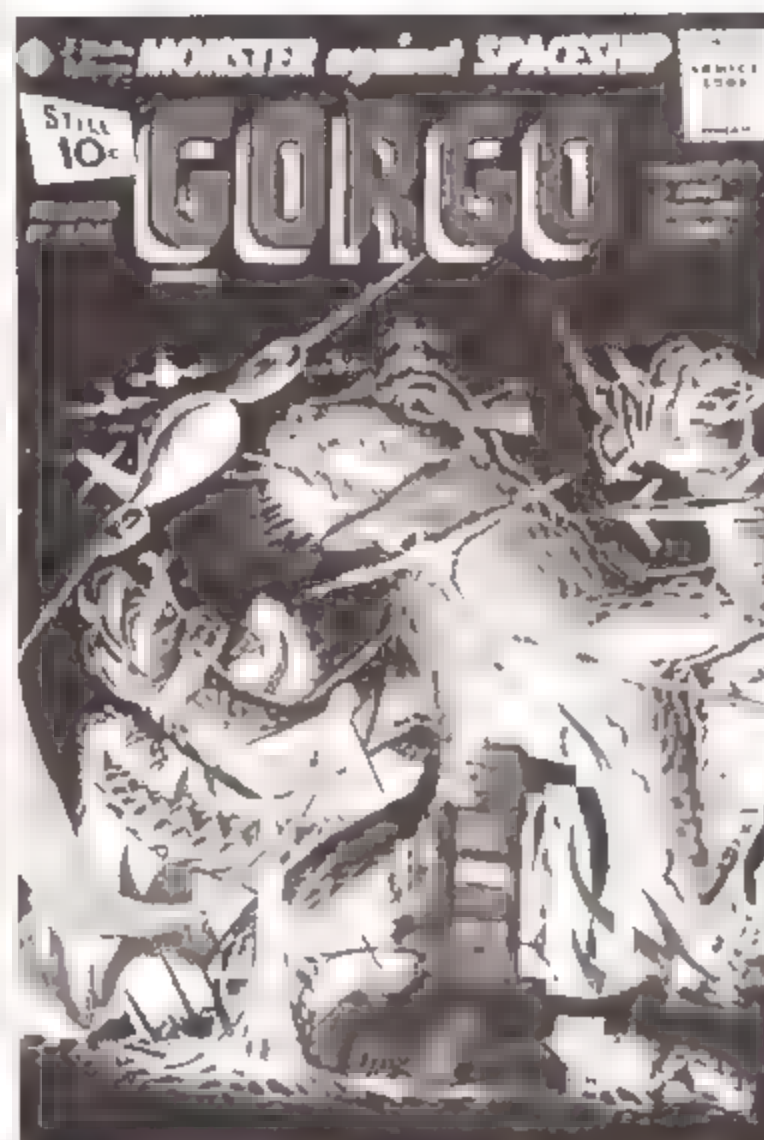


**GORGO and Mama G in a Ditko panel from GORGO #2**

**SCARY 83!** NEW THRILLS! AND SCARES!



**Steve Ditko's page 1 splash page to GORGO #1. This image would later be transformed into the cover of GORGO #4 (SEE! GORGO BELOW!).**



the prehistoric monster Gorgo to London to put on display. However, Gorgo's gigantic Mama arrives to rescue him, demolishing most of London's landmarks in the process. But with #2, Ryan and Slade are history, and Gorgo and his "Mum" enter a new series of adventures, many of them drawn by Steve Ditko and scripted by Joe Gill.

Ditko, renowned for his iconic artwork on **SPIDER-MAN**'s early issues, sported a different style than most comic book

**045 SCARY MONSTERS MAGAZINE** A Real Monster Magazine!



## **BONUS! GORGO PRESSBOOK!** **MONARCH MOVIE EDITION**



Monarch Books, among the largest paperback publishers, has planned one of the biggest book campaigns in their history for the special movie edition of GORGO. The book is going to be distributed to meet the opening playdates of the film around the country.

GORGO is being backed by a tremendous promotion campaign tying in the film with the book. The field force of Monarch Books has been alerted to give priority to local and regional tie-ups. See the promotion check-list below, and plan a strong local level campaign designed to sell the book as well as tickets to your engagement.

### **YOUR PROMOTION CHECK-LIST**

1. Arrange point-of-sale displays of books, posters, and movie tie-in stills at all Monarch Books outlets.
2. Plan eye-catching, full window displays with book, drug and department stores, utilizing 8 x 10 stills, posters and playdate.
3. Run a coop ad with distributor and/or stores selling the paperback edition.
4. Tie-up with local libraries. Set up counter displays using stills from the picture.
5. Set up lobby displays of paperback book, stills and posters.

For further information, write or wire:  
MR. ALLEN ADAMS  
Capitol Distributing Company  
Division Street  
Derby, Connecticut

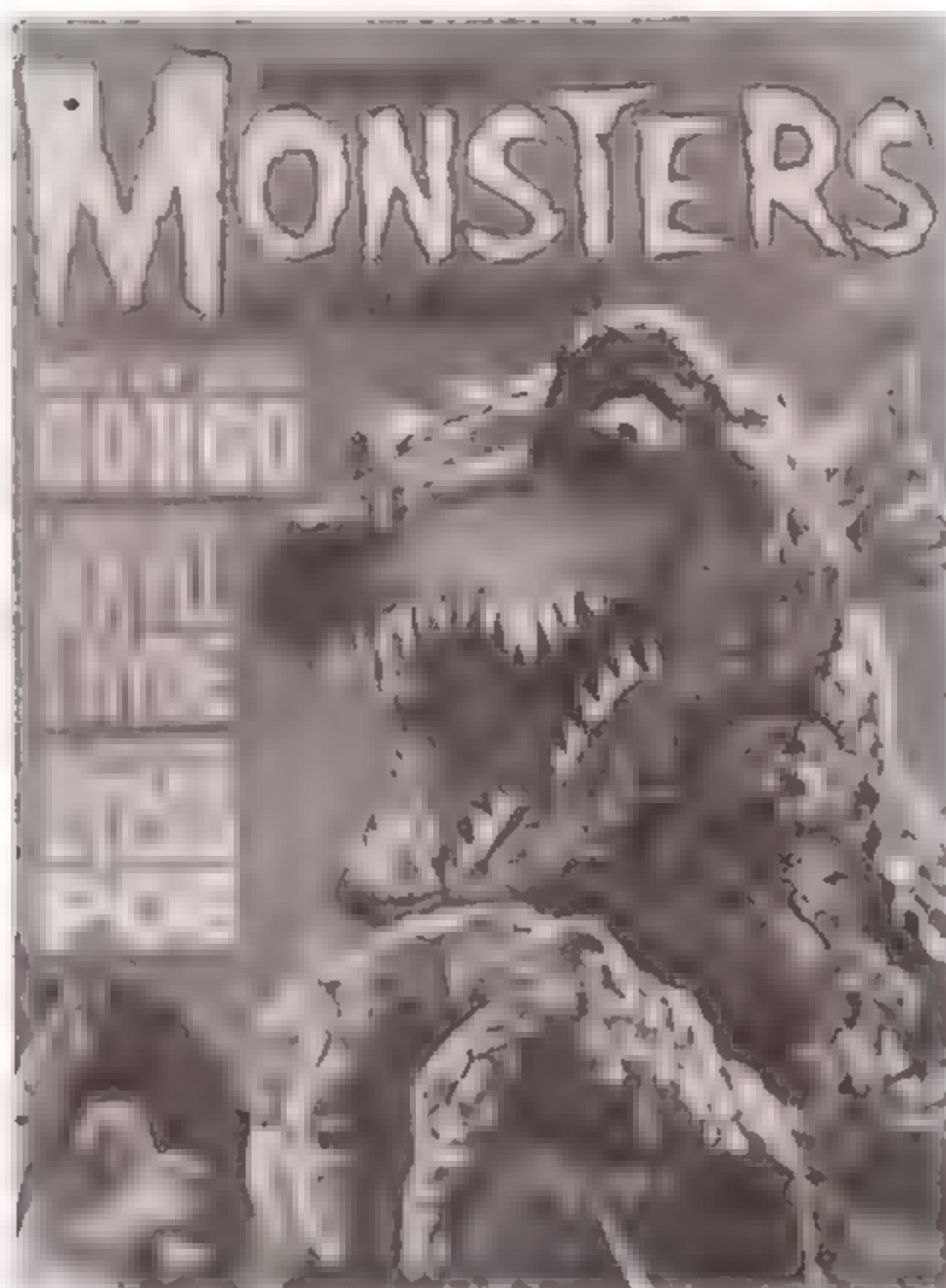
## **FAMOUS MONSTERS MAGAZINE**

GORGO is featured in "Famous Monsters of Filmland" Magazine's April issue, now on the stands. The full-color cover rendering of GORGO plus seven page story in text and photos contains full credit to the picture along with highlights of same. Contact local distributors and arrange newsstand posters, window cards and truck banners. For further information, contact:

MR. JAMES WARREN  
Famous Monsters  
1426 E. Washington Lane  
Philadelphia, Pa.

### **PROMOTE "GORGO" BOOKS**

The trio of GORGO publications illustrated on this page offer rare opportunities for promotional effort. Make sure all book and magazine outlets give prominent display to each item since the cover of each is an eye catching ad for the picture. These books suggest an outlet not usually open—the book pages of your local paper. Run a small ad announcing your playdate, tied in with the local distributors of the GORGO publications.



## **CHARLTON COMICS**



Magazine wholesalers will distribute this comic book movie edition across the country timed to the release of GORGO. For extra profits arrange for its sale in your theatre lobby at least 10 days in advance of playdate, and, of course, during the run of the film itself. Set off a prominent corner of the lobby for a table on which to display the books. In addition, contact local retail outlets for windows, store counter and newsstand displays, tie-in ads and other promotions. Do not overlook the magazine racks in drug stores and book shops.

To obtain comic books, contact your local magazine wholesaler. Your neighborhood comic book dealer can supply his name. Distributors will supply you with the GORGO comic book at a reduced rate. Use them as giveaways for the first 100 children attending your opening day, distribute them to schools and offer them as prizes in contests.

For further information, write or wire:

MR. ALLEN ADAMS  
Charlton Comics  
Division Street



# EXTRA! EXTRA! MONSTER MAGAZINE HISTORY UNCOVERED!

Based on the information found on your left it is now my scarified theory that Charlton after acquiring the comic book as well as paperback rights to GORGO lost the monster magazine promo rights to Warren because they didn't yet have a monster magazine publication. Suddenly later in 1961 Charlton had not only one monster magazine debut but two. HORROR and MAD MONSTERS was their answer to James Warren who took Gorgo from them. In MAD MONSTERS #1 Charlton would not only feature an *Exclusive KONGA* feature but a feature on REPTILICUS as well as publish paperbacks and comic books based on those two movies. —D.J.D.

artists. For Marvel's DR. STRANGE, he affected a dreamy, other-dimensional panache, and he also depicted character emotions in highly kinetic panels. His work on GORGO likewise shines, especially in #11. One odd thing is that Ditko generally drew Gorgo and Mama G without hand talons. However, Ditko was not GORGO's only illustrator—other artists drew GORGO as well.

Known for his speed, prolific GORGO writer Joe Gill (a friend of detective Mickey Spillane) wrote for Charlton Comics in a number of genres, including crime fiction, war stories, romance, superheroes—and monsters. It's unclear whether he wrote all the GORGO stories, though one source indicates he wrote at least fourteen of them.

Gill depicted Gorgo and Mama G in a number of roles. Indeed, in the same way that Godzilla assumed different personas during his first fifteen films, so too does Gorgo don a number of hats during his comic book career—city crusher, monster fighter, cold warrior, indestructible icon, earth defender, sympathetic saurian, and plot device:

## CITY CRUSHER

**E**very self-respecting giant monster needs a city to raze, and Charlton Comics let Gorgo and Mama G do the monster mash in a host of urban locales—London, Melbourne, and New York City. In fact, NYC acts as a sort of Tokyo for the comic book Gorgo, getting obliterated three times. But interestingly, after the first half of Gorgo's comics career, cities no longer crumble beneath the monsters' combined wrath, though plenty of military bases do.

Probably the comic's best city obliteration occurs in GORGO #2, in which Mama Gorgo takes not just a bite, but the whole core out of the Big Apple. The cover alone rocks, featuring Mama G smashing the UN Building, a huge background fire raging as military jets blast her (above right). Pages 24-26 offer similarly impressive "urban renewal" spectacle.

Also of interest in issue #2 is that not everyone seems to have

## BOOKMARK

Take advantage of these three special GORGO editions by preparing and giving wide distribution to a bookmark. For this purpose, use 1-column mat #150 in the advertising section of this pressbook. Add theatre and playdate imprint and distribute through book store, newsstands, etc. You might also use them as giveaways in the week prior to your opening both in theatre and out in the streets.

(Above and right) We couldn't fit the above information in our *Bonus! Pressbook!* information on page 46. The ad mat on your right shows the suggested bookmark.



GORGO returned as a **CITY CRUSHER** in GORGO #2.

heard about Gorgo, which hardly seems likely, given its previous devastation of London. For example, one character says, "Its name is Gorgo, I found out, Merrill!" But the same thing happens in the Americanized version of GODZILLA RAIDS AGAIN—Godzilla's trouncing of Tokyo is shown to military men who act as though this is news to them. However, as in the third Godzilla film, by the third GORGO comic, the populace is in-the-know about the leviathan and his gargantuan Mom.





## MONSTER FIGHTER

**G**odzilla became famous for his monster opponents—in fact, from his second movie on, he always fought another monster (except for **GODZILLA 1985**). Charlton's Gorgo likewise tangles with creature opponents, albeit not as often as you might expect. In #5, Mama G battles a strange unnamed squid-like sea beast. In the next issue, Gorgo and Mom take on the Antalteans' "crab

CHARLTON COMICS GIVE YOU MORE!

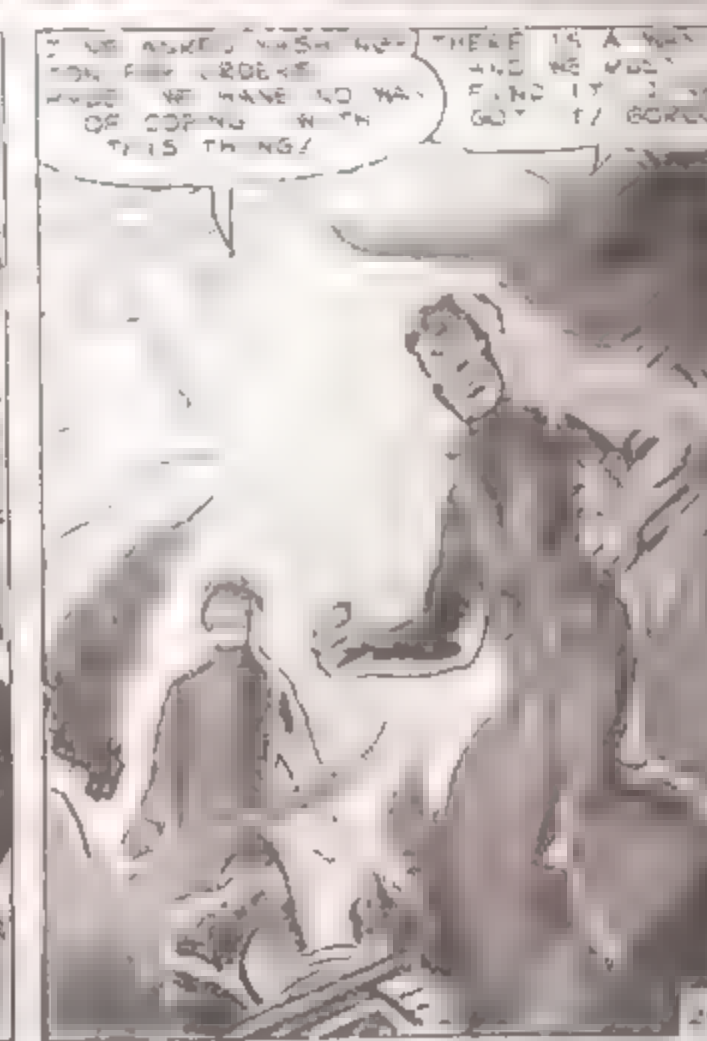
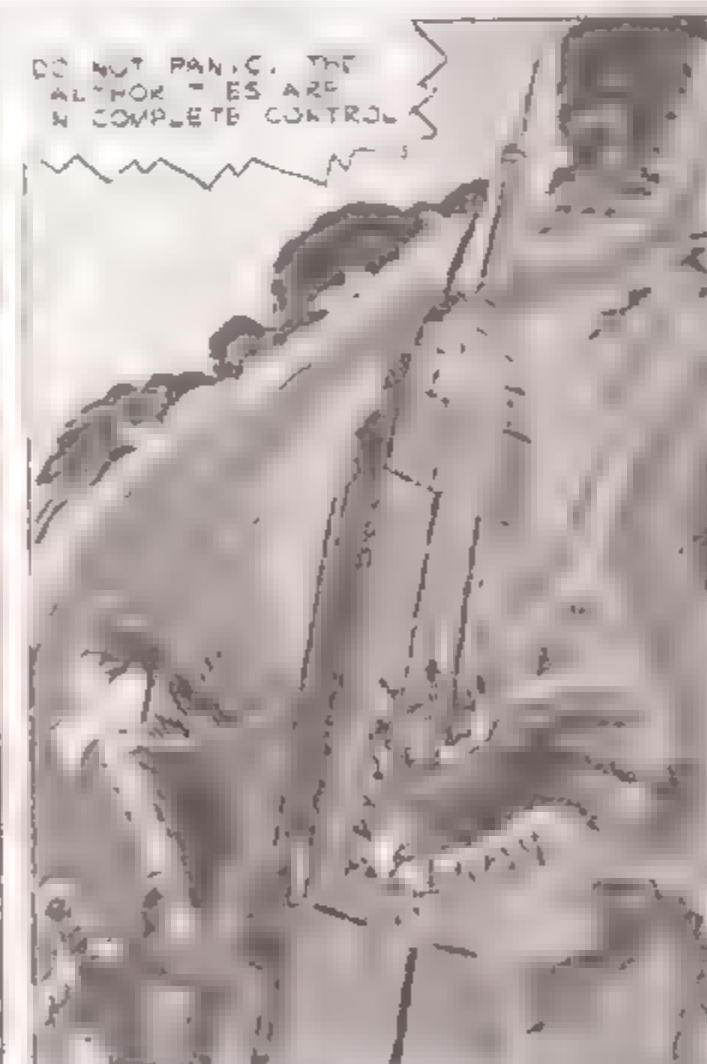
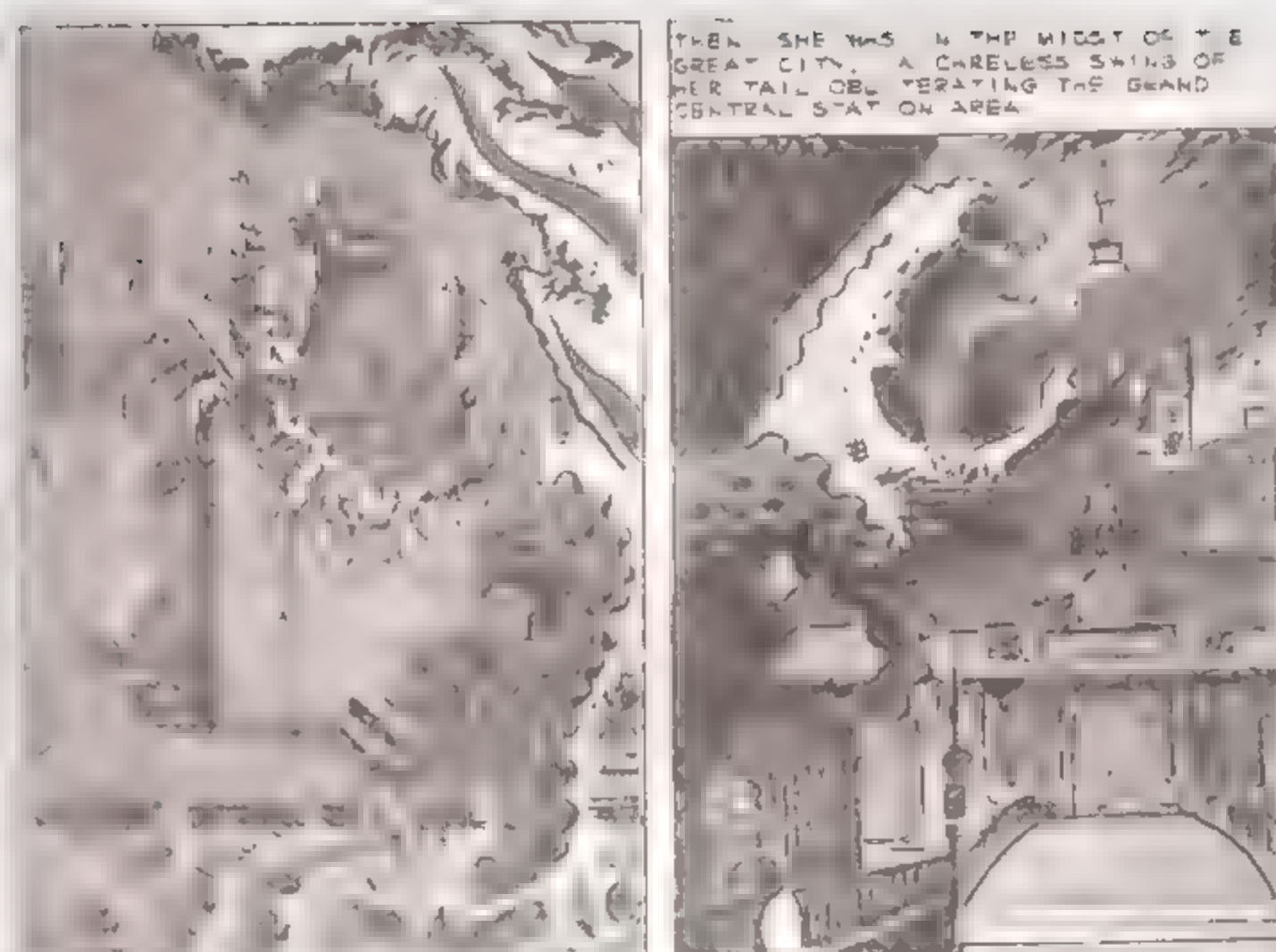


(Above) Gorgo battles a slightly different looking polka-dot squid-like sea beast than the one shown on the cover of **GORG** #5 on page 18 inside this issue from January 1962.

-things" (colossal crustaceans). Later, in #10, Gorgo confronts giant Venusians in Melbourne, Australia. Also, #15 finds Gorgo fighting a pack of Tyrannosaurus Rexes, while in #16, Gorgo and Mama G route humanoid plant mutations called Chloryllfids (no doubt inspired by the leafy monsters in 1963's **THE DAY OF THE TRIFFIDS**).

It's interesting that although Charlton had the rights to not only Gorgo but also Konga and Reptilicus (later to become Reptisaurus and recently to become Scarysaurus), they never had Gorgo and Konga

(Right) Some of the best city obliteration occurs in **GORG** #2. Pages 24-26 offer impressive "urban renewal" spectacle.





## CHARLTON COMICS GIVE YOU MORE!

NO ONE KNOWS WHAT MIGHT LIE DEEP IN THE JUNGLE OF THE DARK CONTINENT. IN PLACES WHERE MANKIND HAS NEVER TROD! THE AGES MASK THE SECRETS OF THOSE SECTIONS OF SWAMP AND SLIME IN AFRICA! HERE THE PAST MAY BE THE PRESENT AND THE PRESENT A MACABRE HORROR! HERE MAY LIVE CREATURES OF THAT FRIGHTFUL ERA AT THE EARTH'S BEGINNING! THAT SPAWNED GORGO AND HIS MONSTROUS MOTHER! STRANGE THINGS CAN HAPPEN... AND STRANGE THINGS DO HAPPEN IN THE...

# THE LAND THAT TIME FORGOT



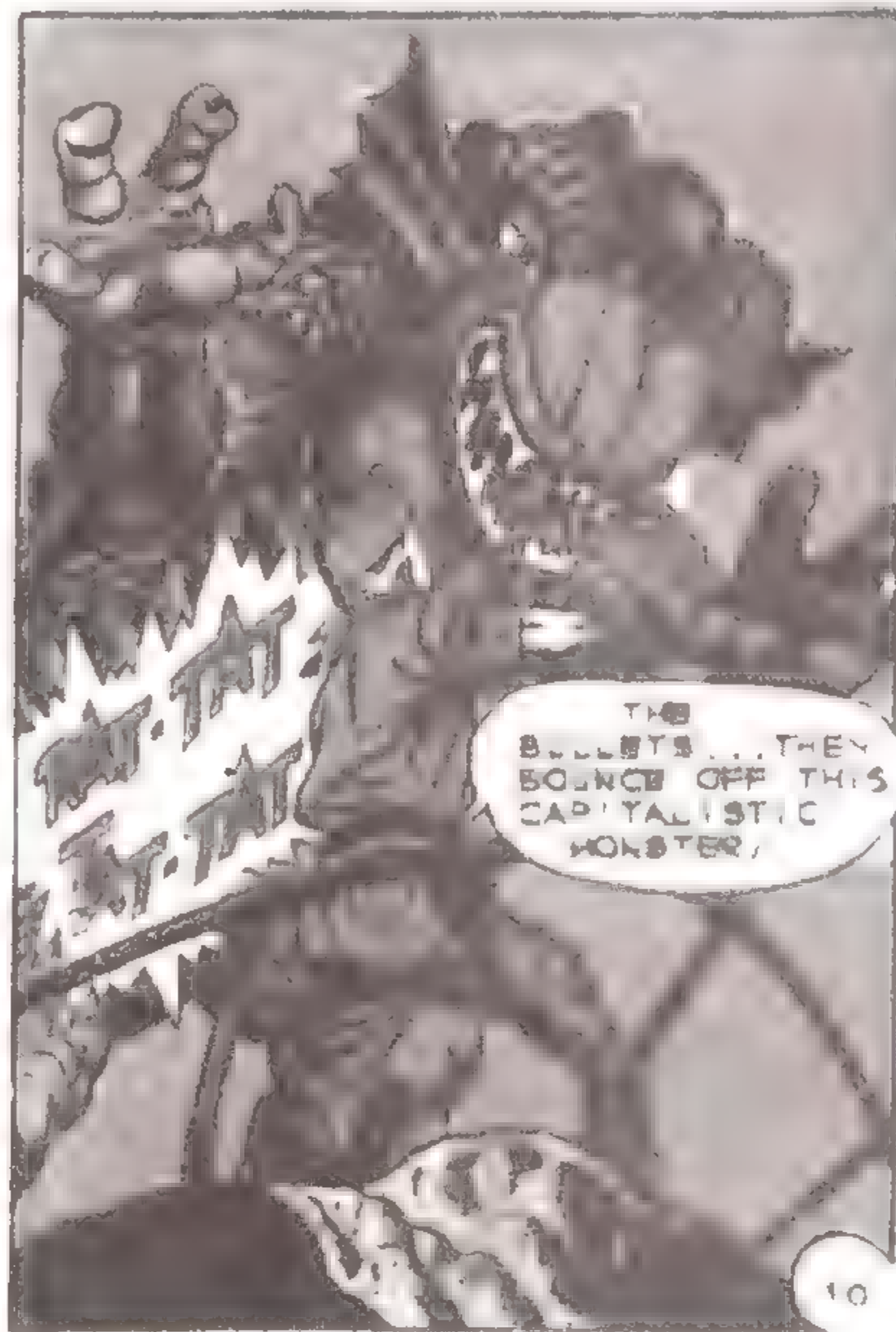
### GORGO—MONSTER FIGHTER on page 1 of GORGO #15.

fight. Such an epic bout could have been called—what else? **GORGO VS. KONGA**. After all, this could have been a kind of distaff **KING KONG VS. GODZILLA** in comic book form (the Toho movie was popular at the same time the Charlton monster comics populated comic stands). Even Reptilicus/Reptisaurus taking on Gorgo could have worked. Maybe Reptisaurus and its mate could threaten to overcome Gorgo—only Mama G would show up to save the day of course, spoilsaurian that she is.

### COLD WARRIOR

**O**f all the roles **GORGO** played in Charlton Comics, the one that most identifies him with the 1960's is Cold Warrior. That's right—Communist Russia or Communist China appear in no fewer than eight issues, almost a third of the comic book's run! Indeed, in #17

on page 10, one of the Communists actually says, "The bullets—they bounce off this capitalistic monster!"



**GORGO #14** (August 1963 issue) offers a key example of Gorgo's red-bashing. The Soviets are shipping both germ and nuclear missiles to Cuba, and Krushchev and JFK appear on page 12. Indeed, the issue could have been called "Cuban Missile Crisis—Monster Style," for Gorgo and Mama G thwart the Soviets by destroying their ships, missiles, and Cuban military base. (Tellingly, Gorgo and Mom only demolish Communist nukes.)

Scheming Communist China likewise feels the wrath of the Gorgos. Issue #22 provides an excellent example in its tale "The Might of General Thung." Brutal and ruthless General Thung has marshaled a massive military build-up intended to crush the West, but Gorgo has other plans and trounces the intended attack. Stung by his defeat, General Thung collapses into a weeping coward. Indeed, bullying Communist military men, both Russian and Chinese, are often shown up to be craven, not infrequently sobbing when bested.

Also of note is that the **GORGO** series depicts the common man in Communist countries as an oppressed, unwilling lackey. For example, in **GORGO'S REVENGE: SPECIAL EDITION**, Red Chinese military leaders brutally subjugate the locals who, in Gorgo, see a savior in the form of a liberating dragon that their leader, the wise old Li T'ze, has prophesied.

**GORGO #14** offers a similar situation, only in Cuba. Former plantation servant Manuel helps free plantation owner Philip Jessup and his wife Helen from a Communist prison. As they flee, Manuel says, "They [the Communist] made slaves of all of us who were so happy working for you [Philip]!" While I am no defender of totalitarianism, be it Communist or fascist,



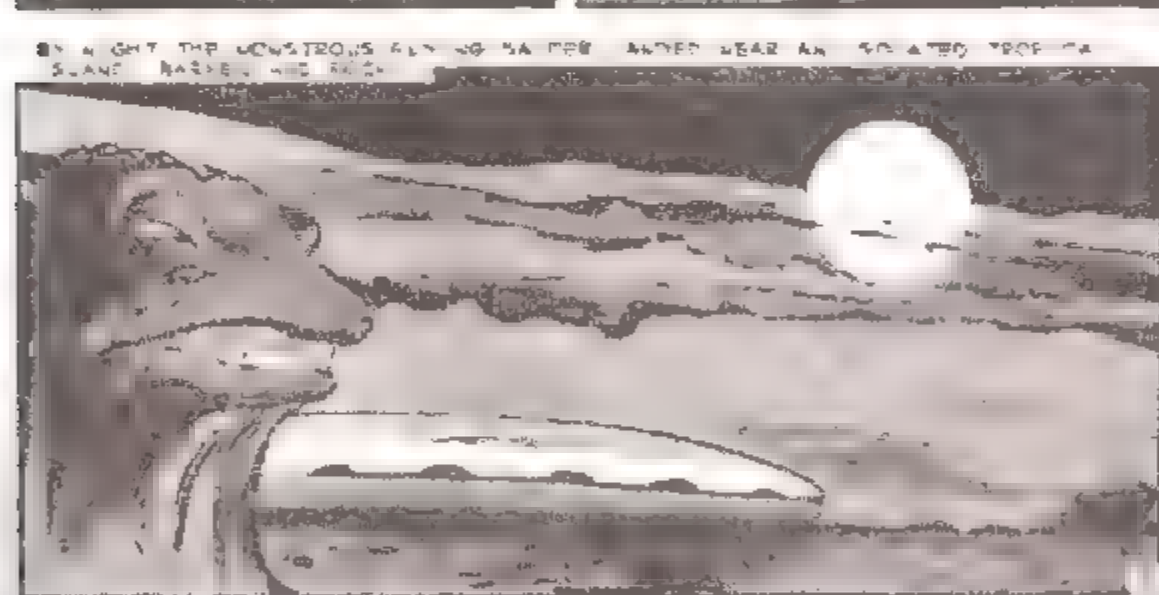
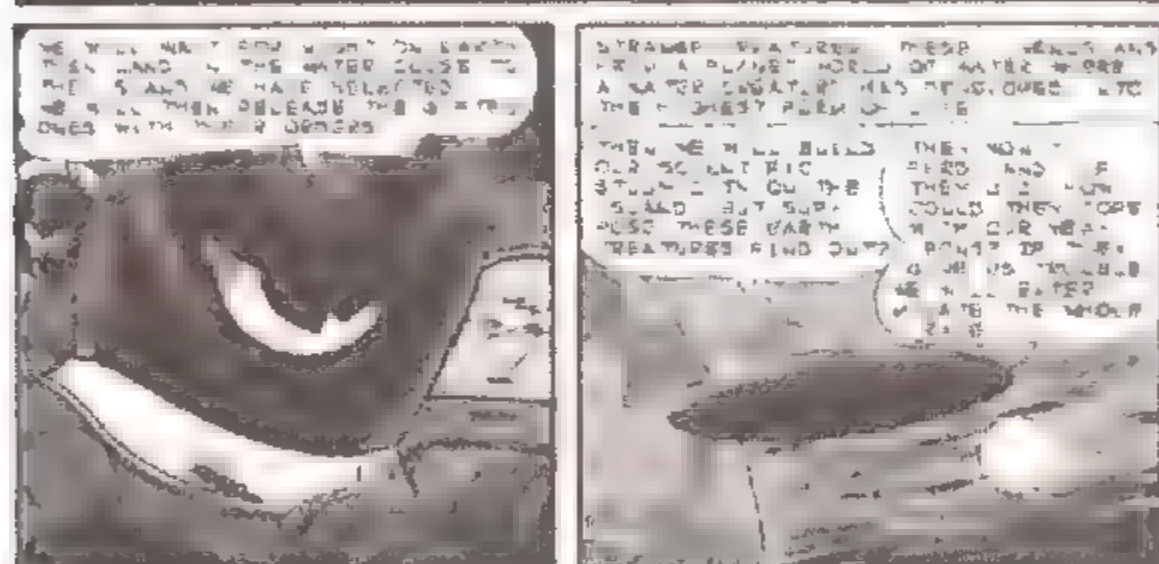




knocks him cold. No worries, mate—soon enough, Mama G arrives on the scene, none too happy about the treatment of her baby. She damages the gigantic Venusian spaceship, which nevertheless speeds into space, the implication being that the Venusians most certainly did not have a g'day while vacationing in Australia.

However, different Venusian aliens invade the earth only two issues later. They only vaguely resemble the Venus marauders from #10, and the invasion story in #12 reads as though #10

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(Above) Different Venusian aliens invaded again in **GORG0** #12. (Below center) More space invaders appeared in **GORG0** #18.

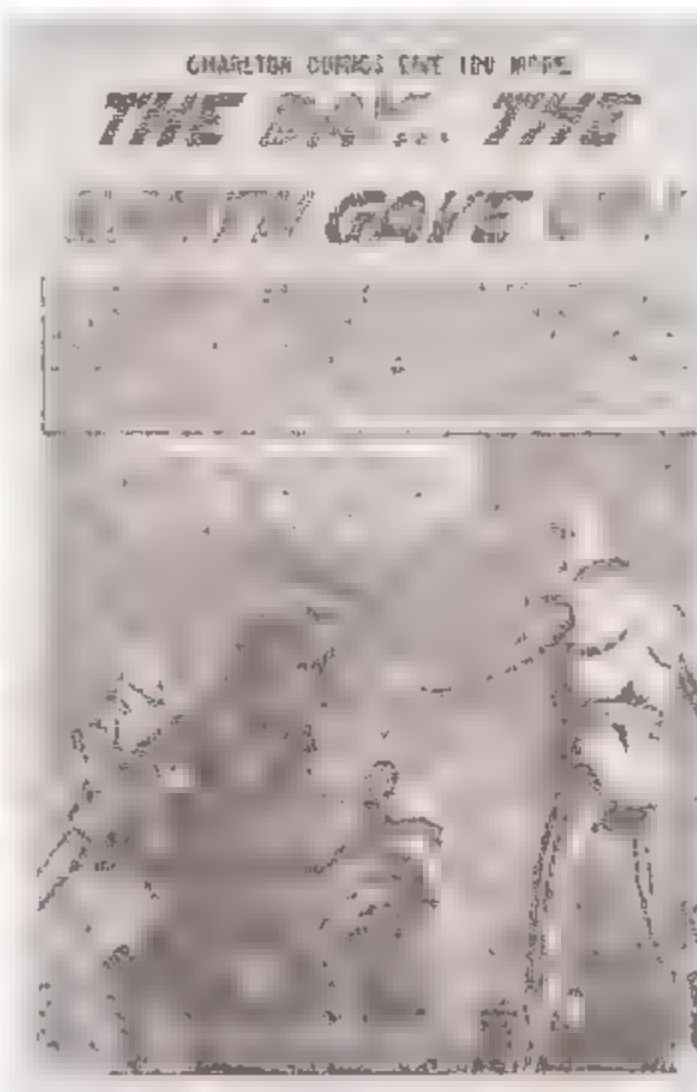
never happened. In any event, these new Venusian invaders use “gifted ones”—blobs that take the forms of humans—to kidnap earth scientists. Why? To learn “the scientific secrets of mankind.” The aliens seal their human captives in a dome to interrogate them. But never fear—soon enough, the two Gorgos intervene, demolishing the dome. (Of interest too is that Charlton Comics’ **REPTISAURUS** makes a brief appearance.)

**GORG0** #18 has space invaders lay waste to no less than Los Angeles, Moscow, and Johannesburg! The giant robotic aliens somewhat resemble Marvel Comics’ Ultron-5, the story acts as though they are biological beings and not machines—perhaps they are biochines, a combination of the two? In any event, Gorgo and Mama G once again save the earth in what the

CHARLTON COMICS GIVE YOU MORE!



**EARTH DEFENDER—GORG0** defends the Earth from “**THE VENUSIAN TERROR**” in **GORG0** #10.



story implies is their toughest battle to date.

Also, in #20, Gorgo (and two duplicate Gorgos) confront anthropomorphic but basically nondescript horned aliens on the moon. And no, Gorgo doesn’t wear a spacesuit or space helmet. In fact, a narration block tells us “He [Gorgo] breathed an atmosphere [what atmosphere??] that seared his lungs.” Of course, if both Godzilla and Rodan can somehow survive on the presumably airless Planet X in Toho’s **MONSTER ZERO**, I suppose it’s only fair that Gorgo can make do without air on our moon.

Another alien—considerably less spectacular—who poses a threat (he thinks) to Gorgo is KoorII, a literal frogman from Corpus III who appears in



**THE RETURN OF GORGO: SPECIAL EDITION.** Hoping to gain fame and glory in the eyes of his fellow Corpusians, KoorII schemes to defeat Gorgo on his own without help from any of his fellow ETs. Does he succeed? Let me put it this way—did France win World War II?

## SYMPATHETIC SAURIAN

It's strange—are giant monsters who embark on a series (either in films or comic books) fated to evolve from evil to endearing? Certainly this was the case for Godzilla during the fifteen movies that comprise his Show Series, and it is likewise the case for Gorgo as his comic book adventures unfolded during the sixties.

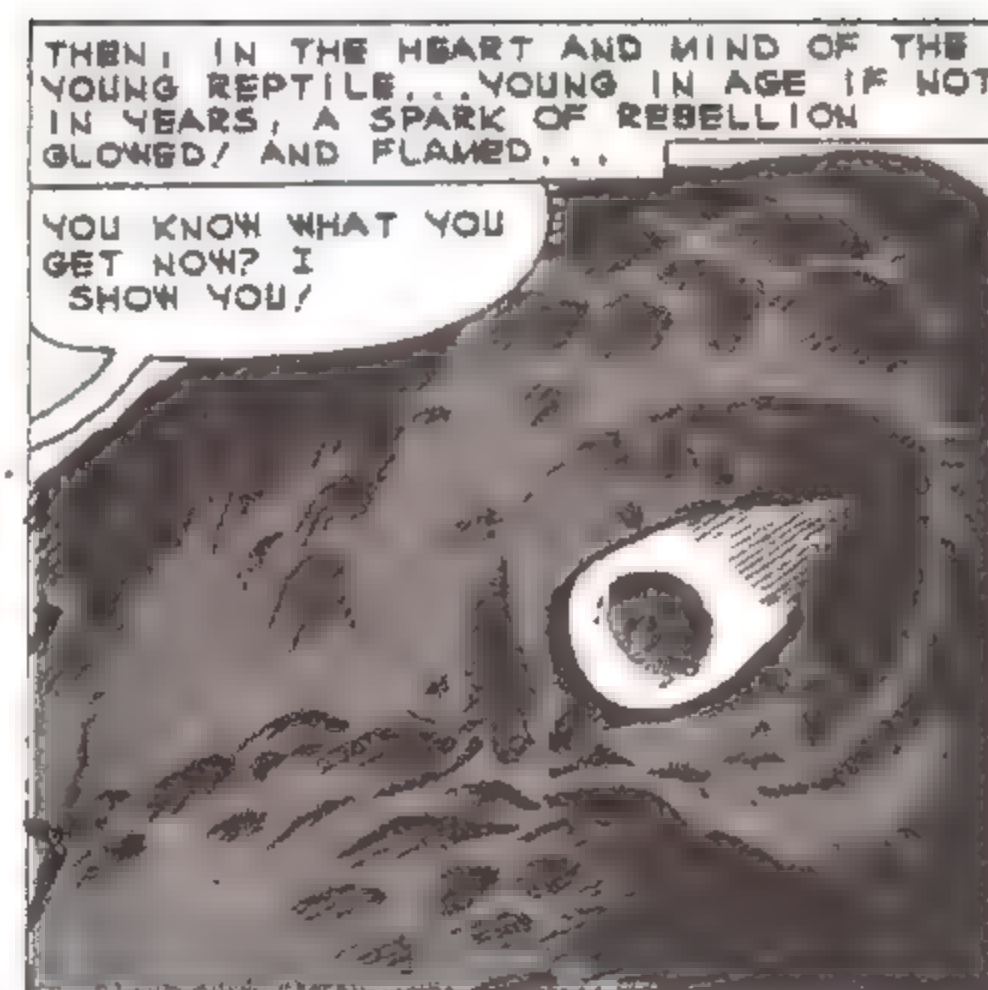
Now initially, Gorgo and his Mom are destructive enough—but they are also sympathetic. Mama G only lays waste to London in order to rescue her offspring, and in the end, both peacefully escape back to the sea. In other cases when Gorgo or his Mom attack cities or towns or bases, it is often in reaction to humankind's attempts to incarcerate or destroy them. But Charlton's comic book series goes several steps further, making Gorgo not only sympathetic but actually anthropomorphic, and the humanizing starts as early as #3. The evil Dr. Valzo employs an electrical rod to train Gorgo and uses him to subjugate surrounding countries. At story's end, despite his mistreatment at Valzo's hands, Gorgo inexplicably lets Valzo live; the narration block even says it was "as though he [Gorgo] felt pity in his huge heart." Pity? From a giant indestructible monster?

Of course, Gorgo is a child, so to speak, and often engages in playful behavior, yet his antics are closer to those of young mammals than young amphibians. For example, in #4, Gorgo befriends astronaut Charles X. Dunne, acting very much like a loyal dog. In #22, a character opines that Gorgo has never meant to harm anyone. In essence, very much like Boris Karloff's Frankenstein Monster, Gorgo is misunderstood.

He also appears to comprehend "dolphin talk."

In **THE RETURN OF GORGO #3** (Fall 1964 issue), Clyde the dolphin, apparently inspired by the success of **FLIPPER**, can understand English. A U.S. nuclear submarine is buried beneath boulders 11,000 feet under the sea. Consequently, Dr. Ray Munson instructs Clyde to ask Gorgo to help the stranded sub; Clyde does as requested, and Gorgo understands (!) the dolphin's translation of English into monsterse, thus freeing the sub and bringing it back to the surface like an obedient canine returning a tossed stick.

Gorgo's humanization is likewise well-illustrated in #23. In this adventure, Gorgo is sent back to the age of dinosaurs, but scientist Hobart Howarth accidentally accompanies Gorgo back in time. There, Gorgo literally becomes Howarth's protector and friend. Also, it's not uncommon for military leaders or others to indicate no harm is to come to Gorgo because of the



**The evil Dr. Valzo tries to control Gorgo in GORGO #3 but in the end Gorgo lets Valzo live. Did Gorgo feel pity in his huge heart?**

good he has done, i.e., routing alien invaders and the like.

Now all this is well and good. After all, some scientists say the dinosaurs may have been far smarter than originally thought. An intelligent monster isn't necessarily such a bad thing—but what about a *laughing* monster?

Yes, I'm speaking of the dreaded "Monster Humor" found in many Godzilla movies of the 1960's and 1970's. Well, believe it or not, it also appears in **GORGO #19**! In a story, scientist and dark arts practitioner Dr. Zhunli's giant bee stings Mama G in the backside; she clutches her rear in pain, and in the next panel makes a comedic beeline for the open sea. Even worse, Gorgo literally laughs (!) at his mama's plight, and I do mean literally—the lettering has him going "HA-HA-HA, HE-HE." Page 10 continues the monster mirth as Gorgo swallows a medicated bullet, makes goofy facial expression, and conks



out, cartoon stars appearing over his head as he does so. The final panel on page 20 depicts a snow-encrusted sign reading "North Pole" that looks as though it popped out of a Magilla Gorilla cartoon. Appropriate for a giant monster comic book? Maybe if its audience is made up of preschoolers, but not if its audience is expected to be older than third grade.

Fortunately, subsequent **GORG**O's do not repeat this experiment with "Monster Humor." But Gorgo nevertheless remains sympathetic to the end. Perhaps this is inevitable—after all, could readers maintain interest in a monster that remained all-death-and-destruction with no redeeming characteristics? Probably not.

## PLOT DEVICE

**W**hen I was a young tyke, I dreaded the "human plots" in monster movies because they made me wait for the "good stuff." But by the time I was eight or nine, I started tolerating when not actively liking most human plots. However, I noticed that many of them were very similar, as were their characters, and such too is often the case with Charlton Comics' **GORG**O series.

Not surprisingly, most of the human characters in **GORG**O comics are either scientists, scientists' assistants (usually female), or military men. And in only two cases was there ever a character who was continued into the next issue. In #5, Professor Henry Stoddard maintains that the Gorgos "are important to science" and that "We could learn so much from them." In many ways, Stoddard resembles a Western counterpart to the first **GODZILLA**'s Dr. Yamane, who argued that Godzilla should be studied and not destroyed. However, in **GORG**O #6, Professor Stoddard has changed his mind and reluctantly agrees with the authorities that for the good of the populace, the two Gorgos should be killed. (Of course, being invulnerable, they never are). This is the last time we see Stoddard.

Another character who appeared in two successive issues is Clyde Ainsley, a pilot well-known for his tall tales. In #7, he witnesses a massing of Soviet atomic submarines and warns the authorities, who begrudgingly decide to take him at his word. However, in the meantime, the Gorgos smash said U.S.S.R. subs, so when military planes reconnoiter the area, no subs are found—"nothing but a pile of rocks." Thought to be a liar, Ainsley is subsequently imprisoned. He also appears briefly in #8, in which a moviemaker and his wife film footage that proves Ainsley was telling the truth; the authorities then free him.

Of course, many **GORG**O "human plots" played the romance card. Two examples should suffice: In #13, Dr. Henry Weston

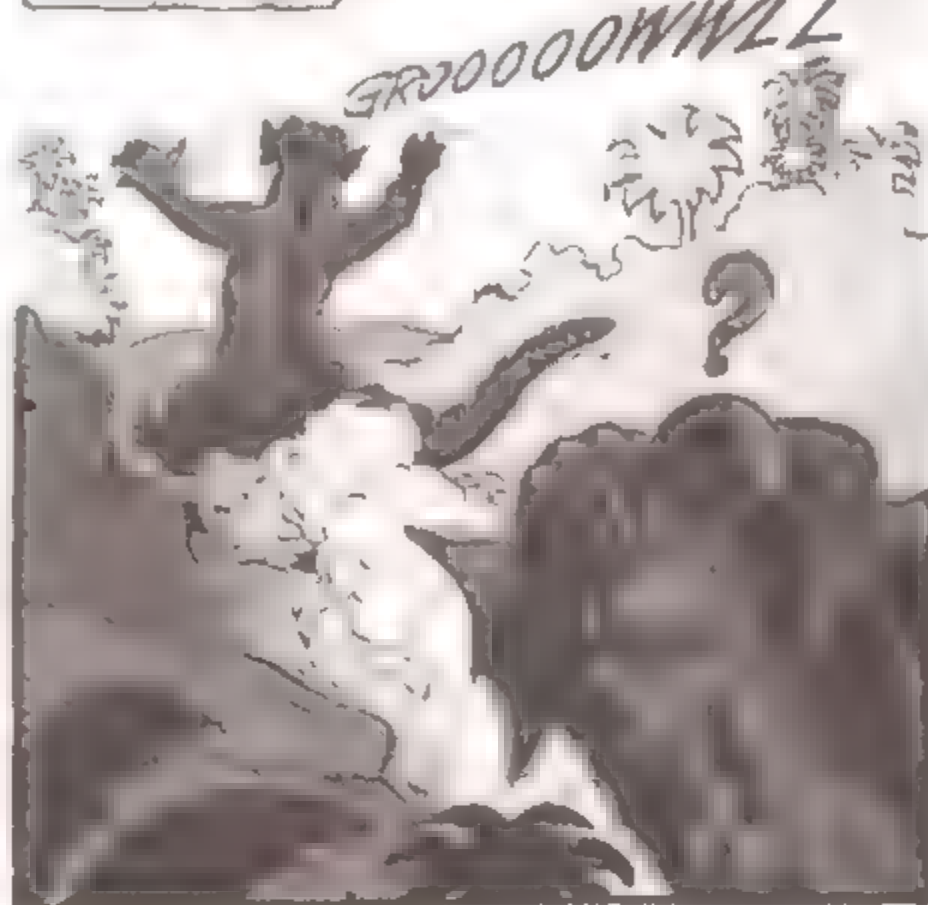
## CHARLTON COMICS GIVE YOU MORE!



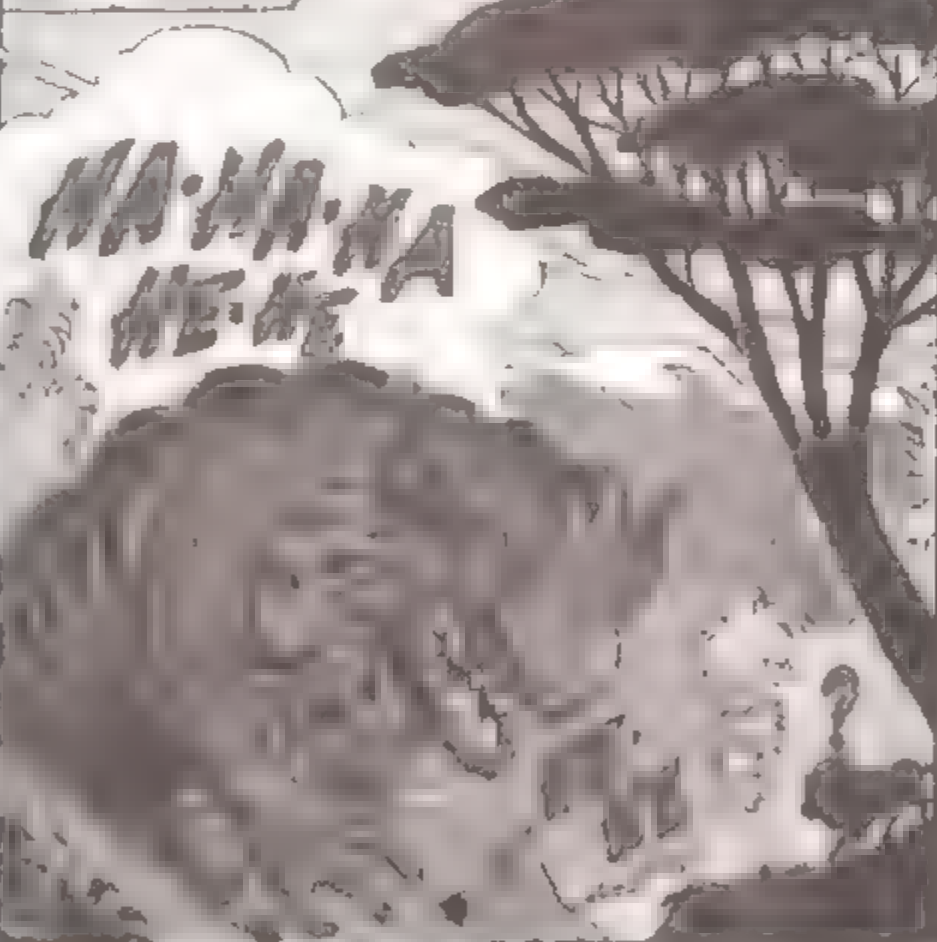
THE HUGE MOTHER OF GORGO REARED ERECT, THE VAST QUANTITY OF VENOM FROM THE OVERSIZED BEE SENDING WAVES OF PAIN THROUGH HER GIANT CARCASS! SHE FORGOT ALL ABOUT GORGO AND MOTHERHOOD THEN! THIS HURT!



GORGO WATCHED IN AMAZEMENT AS HIS MAMA WENT BERSERK! THE BEE-BITEN BEHEMOTH HEADED WEST FOR THE OCEAN JUST BEYOND THE TOWERING MOUNTAINS!



THIS LEFT GORGO ALONE...TRYING TO FEEL SYMPATHY FOR HIS PAINED PARENT BUT, ALAS!



SO, AWAKE AGAIN...THE YOUNG REPTILE LOOKED AROUND FOR DIVERSION! WHAT TO DO? IT WAS HOT AND WATER HAD HEADED FOR THE ATLANTIC OCEAN...GORGO WENT WEST TOO!



"Monster Humor" appeared in **GORG**O #19.

is in love with Jan Blake, but she considers him a coward, preferring Dr. Barlow. Barlow turns out to be a Soviet agent, Weston punches him out, and Jan realizes Weston is not a coward after all. Similarly, in #16, marine biologist Pete Carewe and Karen Maltby are at odds with one another, Pete stating that Karen is "just a woman," and Karen shooting back, "I'm not just a woman!" At story's end, would-be feminist Karen succumbs to bone-headed scientist Pete. More specifically, Pete admits to having been difficult, to which Karen replies, "I...I've been a fool. I love you, Pete." What a shocker.

Meanwhile, in #9, **GORG**O goes the **BRANDED** route—if you recall that 1960's TV show, then you know that the protagonist's peers revile him because they think he's a coward. In **GORG**O #9, Lt. Keith Maynard's peers believe he



cravenly caused a friend's death, but at story's end, Maynard risks his life to radio to the authorities the presence of a Red Chinese military base in the Arctic. Subsequently, Maynard's peers realize he is not a coward after all.

Only once does the "human plot" in **GORG** go for satire. In #11, Hollywood director Alex Berlitz (complete with cliché beret) enlists feuding (and increasingly long in tooth) acting couple Evelyn Tansy and Dorian Marlowe to join him on a remote island to make a film epic "about" Gorgo. Evelyn considers Dorian a coward and makes eyes at handsome young actor Tony Conway, but when headhunters threaten Evelyn, Tony runs. However, Dorian fights for Evelyn and later heroically hauls Berlitz out of harm's way. Having shown he is made of the "right stuff," Evelyn now adores Dorian, and the couple reunites. Meanwhile, the always smiling, every-oblivious Berlitz gets his epic movie hit when **GORG**'S TRIUMPH victoriously debuts. Here the Tinsel Town stereotypes are painted in broad strokes, and artist Steve Ditko strikes just the right tongue-in-cheek ambience.

In retrospect, it's too bad **GORG** didn't try to have a continuing character or characters. For example, maybe there could have been one or more reporters assigned the "Gorgo beat," or a military unit whose assignment was to tail Gorgo and Mama G wherever they went—indeed, these soldiers might give each other good-natured grief over the futility of their assignment. Perhaps Professor Stoddard could have continued past #6 and become the leader of a group of scientists who lobby for the peaceful study of Gorgo, while a rival group of scientists argues that Gorgo and Mom should be killed; they could devise various weapons to bring the Gorgos down, including perhaps a kind of Mecha-Gorgo.

Another possibility could be a high-ranking general whose wife and family died during one of Gorgo's assaults on New York, motivating him to argue incessantly for the destruction of the monster and his mother by any means possible. One of the projects could be the creation of a detachment of giant, mutated "super soldiers." Finally, maybe there could be a Gorgo survivor support group, or even a "monster psychologist" who tries to "reason" with the Gorgos.

## FINAL THOUGHTS

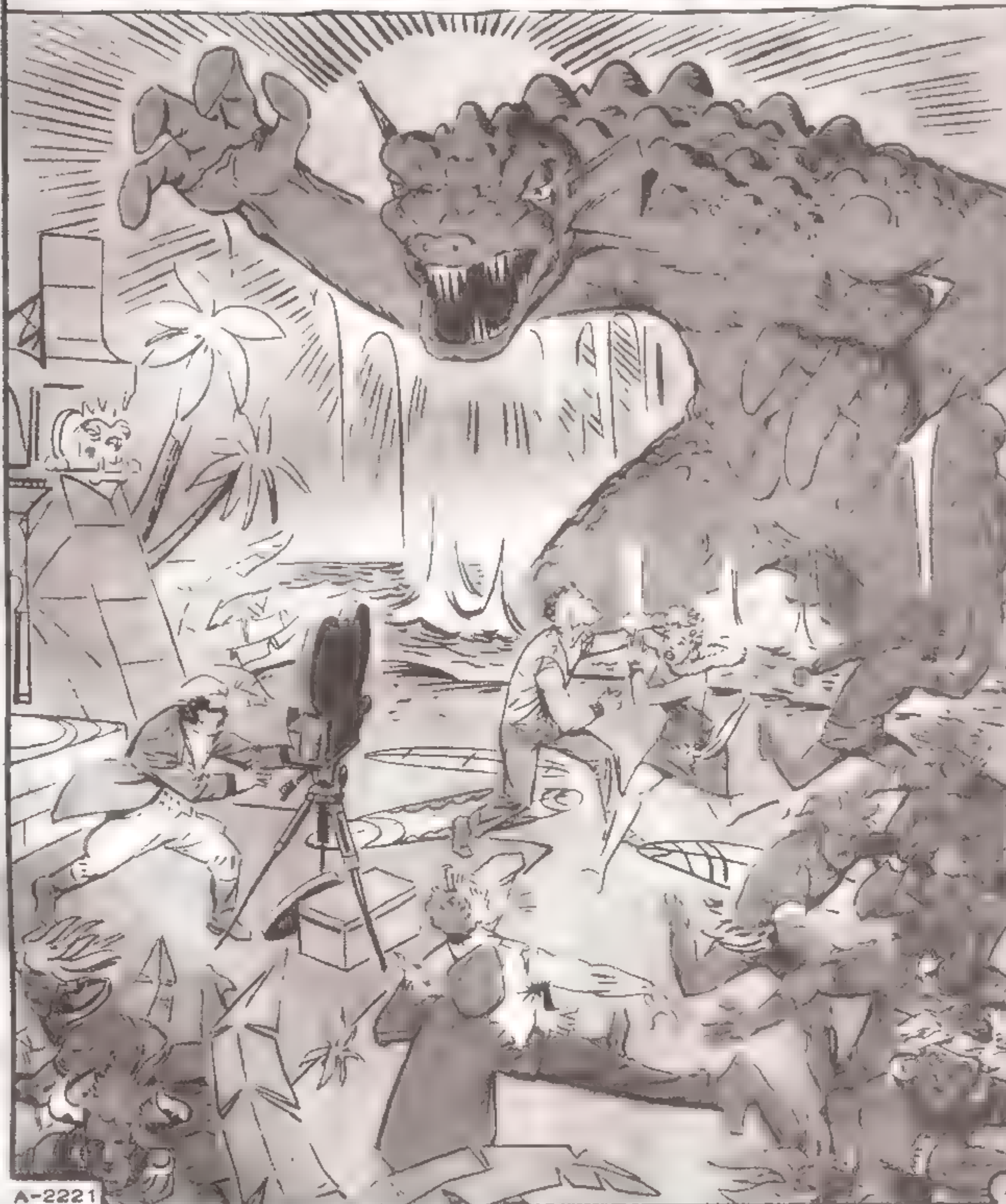
I have to dedicate this nostalgic look at **GORG**'s comic book career to Australian editor, writer, and academic Rob Hood. His excellent online piece "The Domestication of Gorgo" (check it out) inspired the article you have just read. Like me (and probably like most of you reading this), Rob shares a fondness for giant monster movies of all kinds, and **GORG** has always ranked as one of the best, the behemoth's first (and only) film giving the first **GODZILLA** movie a run for its yen.

Speaking of Godzilla, it's too bad Gorgo never enjoyed

CHARLTON COMICS GIVE YOU MORE!

# GORG'S TRIUMPH!

GORG THE MONSTER, A CREATURE FROM A TIME LONG DEAD/ GORG, WHO HAD PUT FRENZIED FEAR INTO THE HEARTS OF NATIONS, WHO HAD DEVASTATED GREAT CITIES AND SMASHED THE MIGHTY WEAPONS AND ARMIES OF MODERN MAN/ GORG THE TERRIFYING...GORG THE TERRIBLE/ AND YET TO SOME PEOPLE HE WAS ONLY A MEANS TO AN END...HOLLYWOOD PEOPLE, THOSE STRANGE CREATURES WHO MAKE PICTURES, WHO LOOK LIKE HUMANS AND ARE INDEED HUMAN, BUT WHO SEEM TO LIVE IN A WORLD OF THEIR OWN, ALIEN TO THE WAYS OF THE REST OF MAN-KIND/ THIS IS THE STORY OF HOW GORG, THE MOST FEARSOME MONSTER MAN-KIND HAS EVER KNOWN, BECAME, OF ALL THINGS, A HOLLYWOOD STAR!



a film series the way the Big G did, but at least Gorgo did experience several years of comic book adventures. Yes, Charlton Comics did give us more monsters...and **MONSTER MEMORIES!**

AND, WHEN LAST SEEN, CLYDE WAS TALKING TO GORG, THE PREHISTORIC REPTILE...WHO, FOR A CHANGE, WASN'T BOMBED, STRAFED AND SO ON, BY MAN-KIND/ IN FACT, GORG SEEMED QUITE PLEASED.

I WISH HE'D STOP BEING SO HAPPY. HE ALMOST CAPSIZED THE DESTROYER WHEN HE WAGGED HIS TAIL!





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# A PRE-HISTORIC MONSTER VIRTUALLY DESTROYS MODERN LONDON IN MGM'S AMAZING "GORGO," THRILL-PICTURE OF THE YEAR!

The havoc wrought on the modern city of London by a giant pre-historic monster which demolishes such famed landmarks as Big Ben, Westminster Abbey, the Houses of Parliament and the Thames' huge Tower Bridge will keep spectators of Metro-Goldwyn-Mayer's thrill-drama, "Gorgo," on the edge of their seats.

The story concerns adventurous partners Joe Ryan and Sam Slade (Bill Travers and William Sylvester) who are salvaging for sunken treasure off the coast of Ireland but instead come upon and capture an extraordinary monster which has been released from its underwater home by a volcanic eruption.

Taking with them young, orphaned

Sean, whom they have befriended, Ryan and Slade place the monster, named Gorgo, on exhibition in a London circus. The little boy develops an attachment for the curious beast but is prevented from setting it free. But now the monster's parent is reported headed toward London in search of its offspring. A destroyer attempting to intercept it is overturned by the 200-foot-long creature. Flame throwers, missiles and jet airplanes fail to halt its progress and a terrorized populace takes flight when the monster reaches London and forges a path of destruction. Does it find its child? And what happens to Ryan, Slade and the boy?

In addition to presenting some of the most breathtaking thrill scenes ever shown in a motion picture, "Gorgo" is also a human drama touching the heart

in its depiction of Sean's affection for the imprisoned monster. The boy is played by Vincent Winter, who won an Academy Award for his moving performance in "The Little Kidnappers" and who again reveals an unforgettable appeal in the new film.

Produced for MGM by Frank and Maurice King and directed by Eugene Lourie, "Gorgo" was two years in preparation and filming. It was photographed in the new Automotion process and color largely on locations off the coast of Ireland and in the streets of London, with its startling special effects created by Tom Howard, a two-time Academy Award winner in this field.

John Loring and Daniel Hyatt wrote the screen play, based on an original story by Eugene Lourie and Hyatt.

## BRIEF SUMMARY

• Packed with thrills as well as heart appeal in its story of a lonely boy who develops an affection for an extraordinary prehistoric monster, "Gorgo," new King Brothers Production for Metro-Goldwyn-Mayer, is one of the most remarkable and exciting science-fiction dramas ever brought to the screen.

Gorgo, the monster from which the picture takes its title, is captured after an undersea explosion releases it from its home beneath the ocean off the coast of Ireland and is taken to London to be exhibited. Another giant monster, Gorgo's mother, trails it to London and virtually demolishes the panic-stricken city in rescuing its offspring. Such famed landmarks as Big Ben, Westminster Abbey, the Houses of Parliament and the Thames' huge Tower Bridge are left in ruins by the mammoth beast's rampage.

During its captivity, Gorgo has but one friend in all the world—a little orphaned boy, also in need of affection. The boy is played by Vincent Winter, who won an Academy Award for "The Little Kidnappers," and who shares stellar honors in "Gorgo" with Bill

## What Does Pre-Historic Monster Sound Like

What would a giant pre-historic monster, waiting for its missing offspring, sound like?

This was one of the out-of-this world problems faced by the King Brothers, producers of the new Metro-Goldwyn-Mayer release, "Gorgo," which tells a thrill-packed story of a giant monster which virtually destroys the city of London in an attempt to liberate its captured offspring.

Sound libraries in this country and England, where the picture was filmed, did not provide a solution, so the Kings decided to create their own sound for the pre-historic monster.

How? By using four of the biggest jet planes obtainable and recording the sound of the jets as it was bounced through a tunnel!

Travers and William Sylvester.

Produced by Frank and Maurice King, the picture was directed by Eugene Lourie and was filmed in the new Automotion process and color largely on locations off the Irish coast and in the streets of London.

## "Actors," Made of Foam Rubber, Breathe and Cry!

Two of the most extraordinary "human" non-human actors play pivotal roles in Metro-Goldwyn-Mayer's thrill-drama, "Gorgo." They are two pre-historic monsters, a mother and its child. When the latter is captured the mother monster follows it to London and virtually destroys the city in rescuing its offspring.

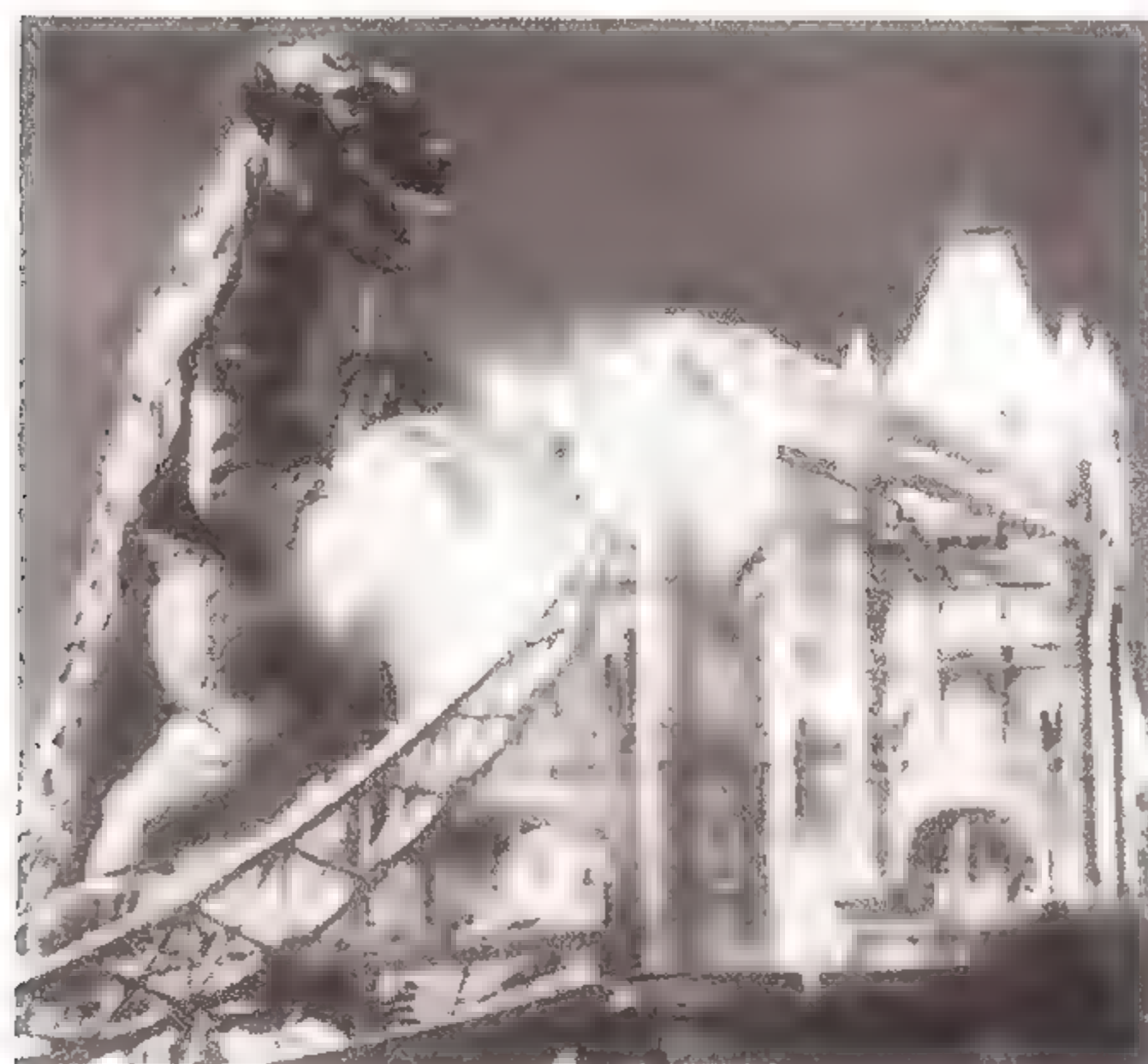
Two-time Academy Award winner Tom Howard created the remarkable special effects for the picture. The life-like monsters were made of foam rubber, fibre glass and hundreds of ingenious mechanisms. They breathed, cried, moved eyes, mouth limbs and tail, and during location scenes filmed on the streets of London caused a sensation, to say nothing of traffic jams.

Bill Travers, William Sylvester and Vincent Winters are the stars of "Gorgo," but the two monsters are the film's scene-stealers.





**LIKE NOTHING YOU'VE EVER SEEN BEFORE!**  
**TECHNICOLOR**  
**GORG0**



A giant pre-historic monster on the rampage in London destroys the famed Bridge Tower and other London landmarks in search for its offspring, which has been captured for exhibition. This is one of the spectacular thrills in "Gorgo," King Brothers Production for Metro-Goldwyn-Mayer in Automotion and color. Bill Travers, William Sylvester and young Academy Award-winner Vincent Winter head the cast.



Bill Travers carries young Vincent Winter when hysterical crowds in the streets of London flee from a giant pre-historic monster which is destroying the city in "Gorgo," one of the most thrilling motion pictures ever made. A King Brothers Production for Metro-Goldwyn-Mayer, it was filmed in the new Automotion process and color.

**What's in a title? Metro-Goldwyn-Mayer's "Gorgo," drama of giant prehistoric creatures, was coined by the King Brothers as a free-flowing contraction of Gargantua. It's also the Greek spelling for Gorgon, famed legend of the snaky-haired Medusa and her sisters,**

**SCARY 83! NEW THRILLS! AND SCARES!**

# TWO YEARS IN MAKING "GORG0" WAS FILMED OFF IRISH COAST AND ON STREETS OF LONDON

Hollywood's most unusual and colorful film producers are three brothers who made their first feature motion picture some two decades ago for \$20,000 and recently devoted more than ten times that sum and two years to an ambitious project that may prove to be 1960's most unique movie.

The King Brothers — Maurice, Frank and Herman—are former newsboys, real estate investors, pin-ball machine moguls and self-made motion picture producers. The latest and biggest of their thirty-nine films is "Gorgo," a super-monster picture different from anything previously attempted in its field.

It tells the story of a baby prehistoric monster which is captured and

exhibited in a London carnival. When the monster's mother misses its giant-sized baby, it follows the offspring to London and destroys most of the city before rescuing the infant monster.

The picture, released by Metro-Goldwyn-Mayer, stars Bill Travers, William Sylvester and young Vincent Winter, Academy Award-winning boy of "The Little Kidnappers." It was filmed in color and in the new Automotion process, with its startling special effects created by two-time "Oscar" winner, Tom Howard.

Filming took place on locations off the Irish coast, in the streets of London and in MGM's British studios. The monsters — Gorgo and Mama — were created from foam rubber, fibre glass and hundreds of ingenious mechanisms. They breathed, cried, moved eyes, mouth, limbs and tail. They didn't actually wreck London, of course — the demolishing took place in miniature sets — but it isn't likely the British will soon recover from the impact of their appearance on the streets of London.

When baby Gorgo — sixty-five feet long — was paraded over a seven-mile route past Piccadilly Circus, Regent Street, Trafalgar Square and Whitehall, traffic jams ensued. A more unexpected tie-up occurred at Battersea Pleasure Gardens, where gates had to be dismantled before 250-foot-long momma monster could enter.

Inside MGM's largest stage at Borehamwood, a detailed scale model of the Thames' Tower Bridge, Westminster and the Houses of Parliament were constructed at a cost of \$75,000.

"It took ten weeks to build it," the King Brothers said. "Gorgo ruined it in ten minutes. We couldn't have done a second take if we had wanted to!"

## WOULDN'T YOU KNOW!

Connie Tilton, England's No. 1 stunt girl, has jumped from blazing buildings, leaped off London Bridge into the Thames, driven cars off precipices and jumped from speeding trains while pursuing her arduous motion picture career.

But she suffered her first injury during filming of "Gorgo," thrill-packed King Brothers Production for Metro-Goldwyn-Mayer, telling the story of a giant pre-historic monster which virtually destroys the city of London in its attempt to release its captured offspring.

And how did Connie sustain her injury? By falling downstairs in an interior scene of the picture filmed in a studio!

## CAST

Joe Ryan.....	Bill Travers
Sam Slade.....	William Sylvester
Sean.....	Vincent Winter
Flaherty.....	Bruce Seton
Professor Hendricks.....	Joseph O'Conor
Darkin.....	Martin Benson
First Mate.....	Barry Keegan
Bo'sun.....	Dervis Ward
McCartin.....	Christopher Rhodes
Admiral Brooks.....	Basil Dignam

Executive Producers: Frank King and Maurice King. Directed by Eugene Lourie. Screen Play by John Loring and Daniel Hyatt. Original Story by Eugene Lourie and Daniel Hyatt. In Automotion and color. A Metro-Goldwyn-Mayer Release.

**056 SCARY MONSTERS MAGAZINE A Real Monster Magazine!**



# STAR NOT MUCH TO LOOK AT, BUT HAS A HEART OF GOLD!

The reigning star of Metro-Goldwyn-Mayer's "Gorgo," new King Brothers science-fiction film, has measurements like you never heard of! She is 250 feet tall, has a 100-foot bust and measures 150 feet at the hips. She's not much to look at but she has a heart of gold!

This particular star is Mama Monster, who comes to the rescue of her baby, Gorgo, after he has been captured and placed on display at a London sideshow. In rescuing Gorgo, Mama Monster sinks the British navy, paws its air force out of the sky, spits missiles back at the turrets and demolishes London—and a good number of its inhabitants—from the Tower Bridge to Battersea Pleasure Gardens.

The King Brothers, Maurice Frank and Herman, who conceived the idea of "Gorgo" and his monstrous mother contend that "Gorgo" in substance is a "message picture." The message is that people should leave nature alone.

In the story, it a couple of venture-some boatmen had not trapped baby Gorgo (only 65 feet tall!) after it was tossed to the surface by a sub-ocean

volcanic eruption, and taken it away to be a sideshow freak, none of this would have happened. In fairness to the men, portrayed by Bill Travers and William Sylvester, it must be noted that had they known Gorgo had a mother, much much larger, they probably would have let Gorgo swim back to its family depths.

Gorgo is described by the King Brothers as "the first man-made human beast." They explain it has human qualities in that it can weep, has an expressive face and, through roaring and wailing, can voice a message adequately understood in any language.

Gorgo and mother, with the general contour of a lizard or of a mythical dragon, are the biggest monsters of all time. By comparison, King Kong was a midget.

That's why "Gorgo" has a happy ending, with Mama Monster and little Gorgo escaping to their home at the bottom of the sea. There was just nothing powerful enough to stop them.

## CAPTURED MONSTER BROUGHT TO LONDON



*A fantastic pre-historic monster is captured and brought to London for exhibition in this scene from Metro-Goldwyn-Mayer's suspenseful thrill-drama, "Gorgo." Bill Travers, William Sylvester and young Academy Award-winner Vincent Winter star in the King Brothers Production, filmed in Automotion and color.*



*A massive bathysphere, in which Bill Travers is seeking signs of a fearsome pre-historic underwater monster seems just a toy to the tremendous beast in this scene from "Gorgo," King Brothers production for Metro-Goldwyn-Mayer. It's a thrill drama in Automotion and color that will keep you on the edge of your seat!*



*A giant pre-historic monster virtually destroys the city of London in its search for its offspring which has been placed on exhibition in "Gorgo," one of the most thrilling pictures ever made. A King Brothers Production for Metro-Goldwyn-Mayer, starring Bill Travers, William Sylvester and young Academy Award-winner Vincent Winter, it was filmed in the new Automotion and color.*



# "GORGO" OFFERS STARTLING INNOVATIONS IN EVER-POPULAR MONSTER FILM KICKS

Monsters always have had an amazing appeal for motion picture audiences. Although they have taken varied forms and different dramatic devices, many have been box-office bonanzas and several have achieved recognition as screen classics.

Latest entry in this popular category is Metro-Goldwyn-Mayer's "Gorgo," a King Brothers production, and to make the obvious pun, it's a "king-size" picture with some startling innovations for monster films.

For example, there are two monsters. One, who plays the title role, is a baby, yet he is 65-feet long. The other, Gorgo's mother, checks in at 250 feet! Played against the spine-tingling and spectacular destruction of modern London is probably the strangest love story ever screened, the love of this monster mother for her child.

In fact, she is so determined to rescue her captured baby that she fights a modern warship, ignores machine guns, flame throwers and missiles, and spreads a trail of terror through the city, toppling the Tower Bridge, Big Ben, Westminster Abbey and the Houses of Parliament.

The human stars of "Gorgo" are Bill Travers, William Sylvester and young Academy Award-winner Vincent Winter. There are some 10,000 players in this picture which was filmed in Auto motion and color off the coast of Ireland and on the streets of London.

Monster movies weren't of such magnitude when the screen was young and they mostly dealt with known natural creatures. Away back in 1907 Edwin Porter, who had startled the world with his "The Great Train Robbery," dabbled in the monster dodge to some extent with a one-reel thriller called "The Eagle's Nest." In this pioneer film, a huge bird carried a baby high above a painted landscape. As a footnote to screen history, David Wark Griffith, then an actor, was the frontiersman who rescued the child.

Two years later, Winsor McKay, a newspaper cartoonist, exhibited the first drawn motion picture, called "Gertie the Dinosaur." In a fashion, this was the forerunner to the dinosaurs used by Walt Disney in the Stravinsky's "The Rite of Spring" segment in his "Fantasia" of a score of years ago.

As Hollywood grew older, it turned to the classics, such as Herman Melville's novel, "Moby Dick." Although Melville's mighty whale doesn't fall into the monster category as it is known

today, it wasn't exactly a tame tadpole. John Barrymore starred in the first version in 1926, called "The Sea Beast," reminiscent of later day titles of monster pictures. He repeated the role as "Moby Dick" in 1930 and the yarn was done again only a few years ago by Gregory Peck.

The daddy of today's screen monsters undoubtedly was "King Kong," the huge gorilla like creature who startled and delighted filmgoers back in 1933. Some fifteen years later, "Mighty Joe Young," also an ape like creature, took his niche among the greats of movie mammoths.

The monster-makers have dreamed up their creatures from the air, on the land and from the sea. Eugene Lourie, who directed and co-authored "Gorgo," previously directed "The Beast from 20,000 Fathoms."

Many monsters, of course, have been beasts in human form. The classic examples are "Frankenstein," the robot, as created by Boris Karloff, and "Dracula," the vampire made memorable by Bela Lugosi.

The all-time tops in purely human monsters remains "Dr. Jekyll and Mr. Hyde." John Barrymore first played the dual role in a silent picture and Fredric March won an Academy Award for his performance in the same story in 1932. This irresistible role also was played by Spencer Tracy in 1941.



Popular British star William Sylvester plays an adventurer who aids in the capture of a giant pre-historic monster in "Gorgo," King Brothers production for Metro-Goldwyn-Mayer in Automotion and color. Also starred in the thrill-drama are Bill Travers and young Academy Award-winner Vincent Winter.

Still GO-46

Gorgo Mat 1-E

## BILL TRAVERS' OWN LIFE PERFECT FOR A MOVIE ADVENTURE

As wild as some of his make-believe adventures have been on the motion picture screen, scarcely less fantastic have been the real life experiences of one of the most popular stars, Bill Travers.

The tall, lanky actor, who and does not by nature is inclined to gloss over his exciting past. But for once the legend of the British Army at the age of seventeen, his life story has real substance. It doesn't have much in common with the adventures of a movie star, but it does have a lot of excitement.

In less than a year after coming to America, Travers was on the northwest coast of India, fighting with General Wingate's command against the Japanese.

During one of Wingate's campaigns in Burma, he contracted malaria. Left behind in a small village, he stayed there on his back for a fortnight. He was then taken to a hospital in India, where he stayed for two weeks. Then, determined to get back to work, he walked 100 miles through the jungle, disguised in a Chinese robe and hat. After three tortuous months, he was back in the field.

After returning home, he was offered a commission in the United States Army. He was sent to the Korean War, where he was captured by the Chinese and held in a prisoner of war camp. He was then sent to a military hospital in the United States, where he stayed for several months. He then returned to the United States and continued his career as an actor.

Travers' most interesting present day adventures are found deep beneath the ocean surface. He is an avid skin diving enthusiast. In India, he was the first to discover the underwater world of the Great Barrier Reef. He has since discovered many other underwater worlds, and he has been instrumental in the discovery of many new species of marine life.

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## WILLIAM SYLVESTER AMERICAN STAR WITH "BRITISH MADE" TAG

One of England's most popular stage and screen leading men is, strangely enough, as American as hot dogs and crackernick. He is tall, handsome William Sylvester, native of Oakland, California. Nine years ago, after attending the University of California and then seeing two years of South Pacific service with the U. S. Merchant Marine, he headed for London.

Today, a stay in Britain, he will be seen on the American screen for the first time in "Gorgo," a King Brothers Production filmed in England and released by Metro-Goldwyn-Mayer. Since departing these shores, however, Sylvester has appeared in a dozen British pictures and nearly as many London stage productions. His one U. S. A. appearance was in the Broadway play, "Mister Johnson."

It was the advice of an actor friend that sent Sylvester overseas, once he had decided an acting career held more allure for him than his family's dry cleaning business. The friend told him that the best way to become an actor was to become a student at the Royal Academy of Dramatic Arts in London.

But Sylvester quickly took the advice and almost as quickly was on his way up in his newly chosen profession.

"I did a few plays staged by fellow Americans at the Royal Academy," he says. "Then I had a chance to play John, the Witch Boy in 'Dark of the Moon,' which was a big success in its West End production in London. It was a lucky break for me, coming so fast."

Since then, Sylvester has been seen in a number of West End hits, including "Streetcar Named Desire," "The Forsyberg Tree," and "Feather of the Angel Moon." In the last, he appeared for eighteen months in the Captain Fawcett role enacted by Glenn Ford in the film version.

His British pictures haven't brought him the attention of American audiences, but his home folk will have a chance to see him impressively in "Gorgo," an unusual science fiction drama, in which he stars with Bill Travers and young Vincent Winter, boy Academy Award-winner of "The Little Kidnappers."

As a treasure hunting adventurer, Sylvester succeeds with Travers in capturing a giant prehistoric monster freed from its underwater home by a volcanic explosion. They take the beast to London, where Sylvester and the boy regret imprisoning the monster and try to free it. When they are stopped, the beast's parent monster trails it to London and virtually destroys the city to rescue her offspring.



A fantastic pre-historic monster wades up London's Thames River and destroys the famed Tower Bridge as it invades the modern city bent on rescuing its offspring, which has been captured for exhibition. This is part of the breathtaking action of "Gorgo," King Brothers production for Metro-Goldwyn-Mayer. Bill Travers, William Sylvester and young Vincent Winter star in the thrill drama, filmed in Automotion and color.





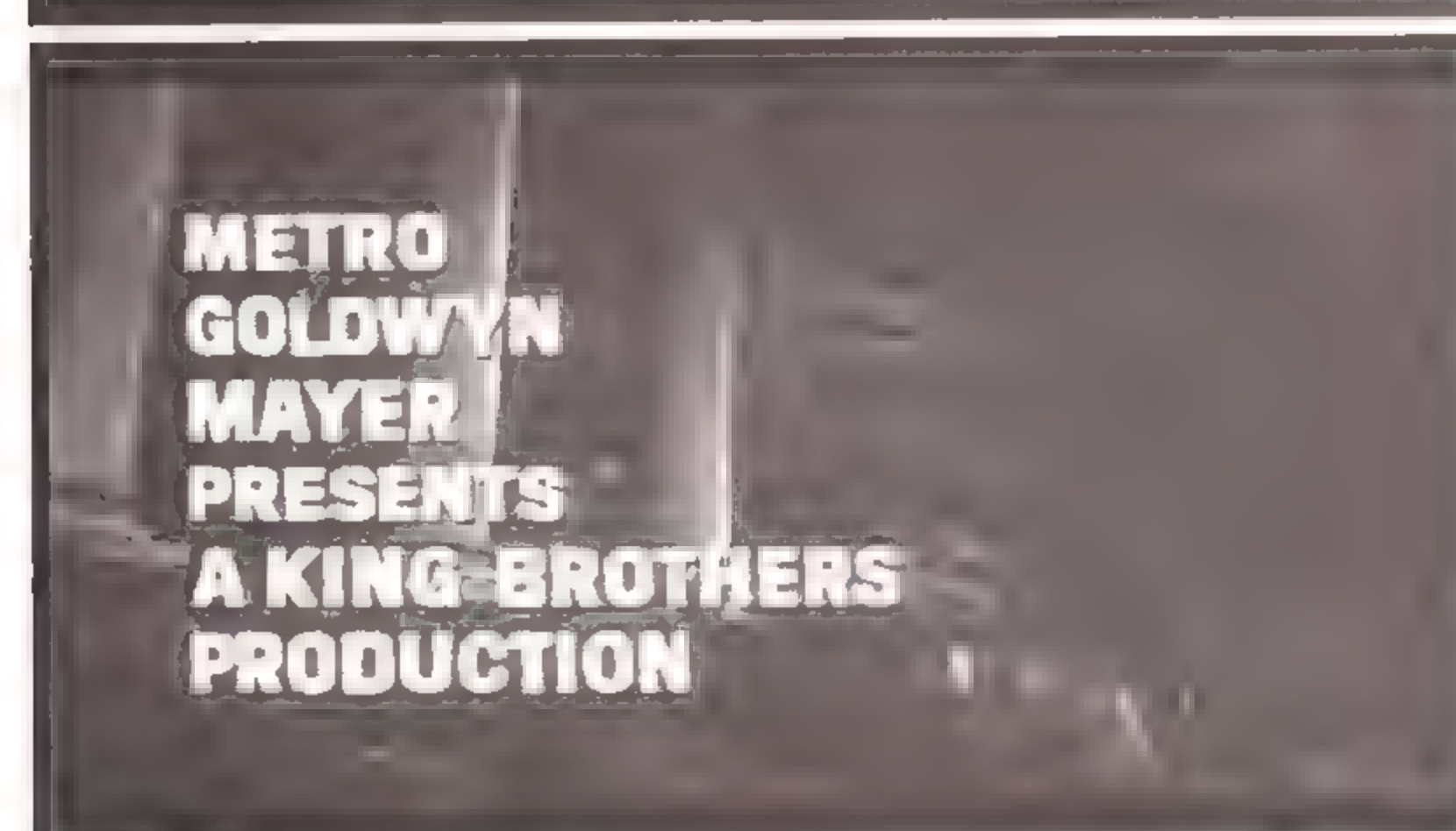
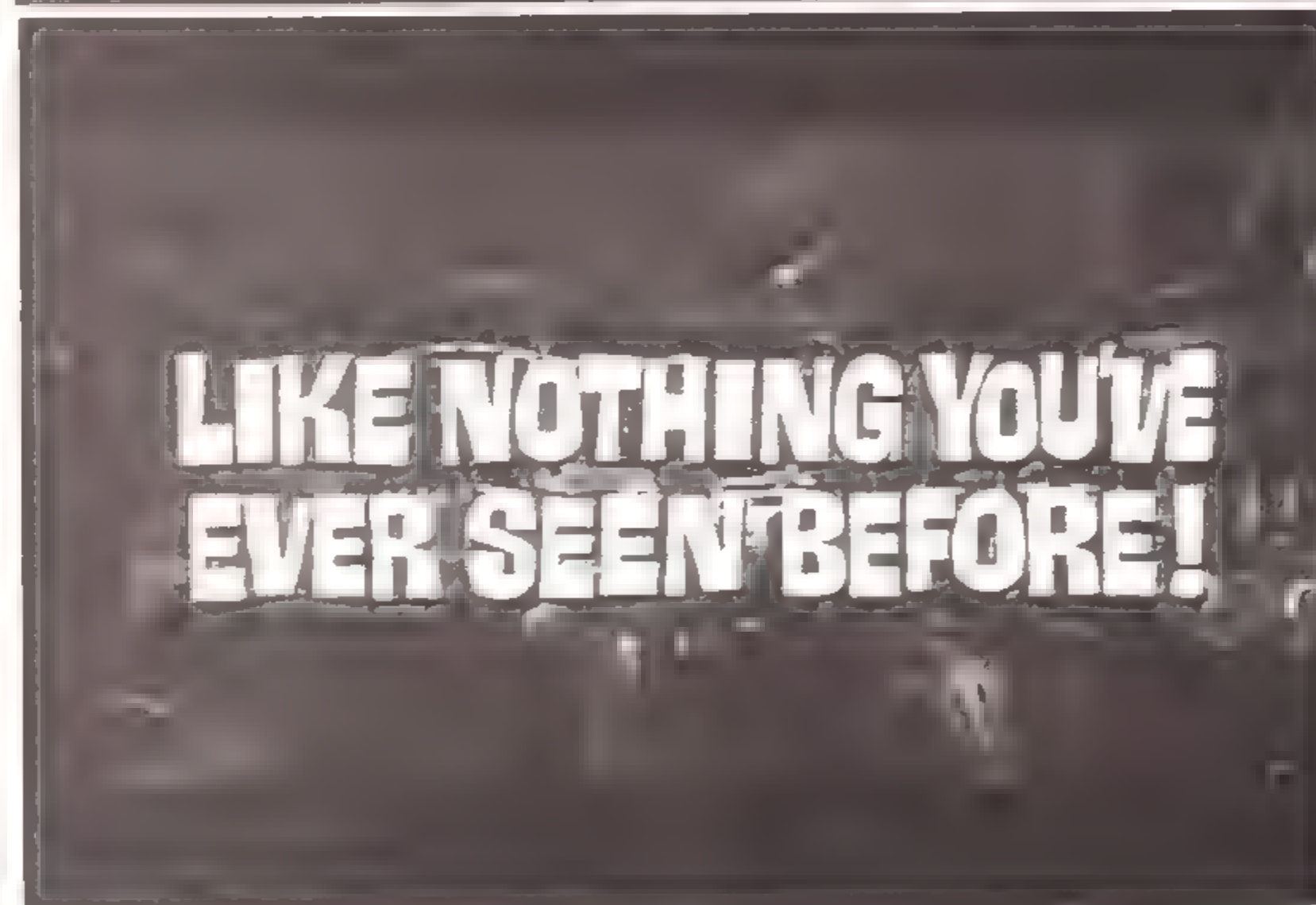
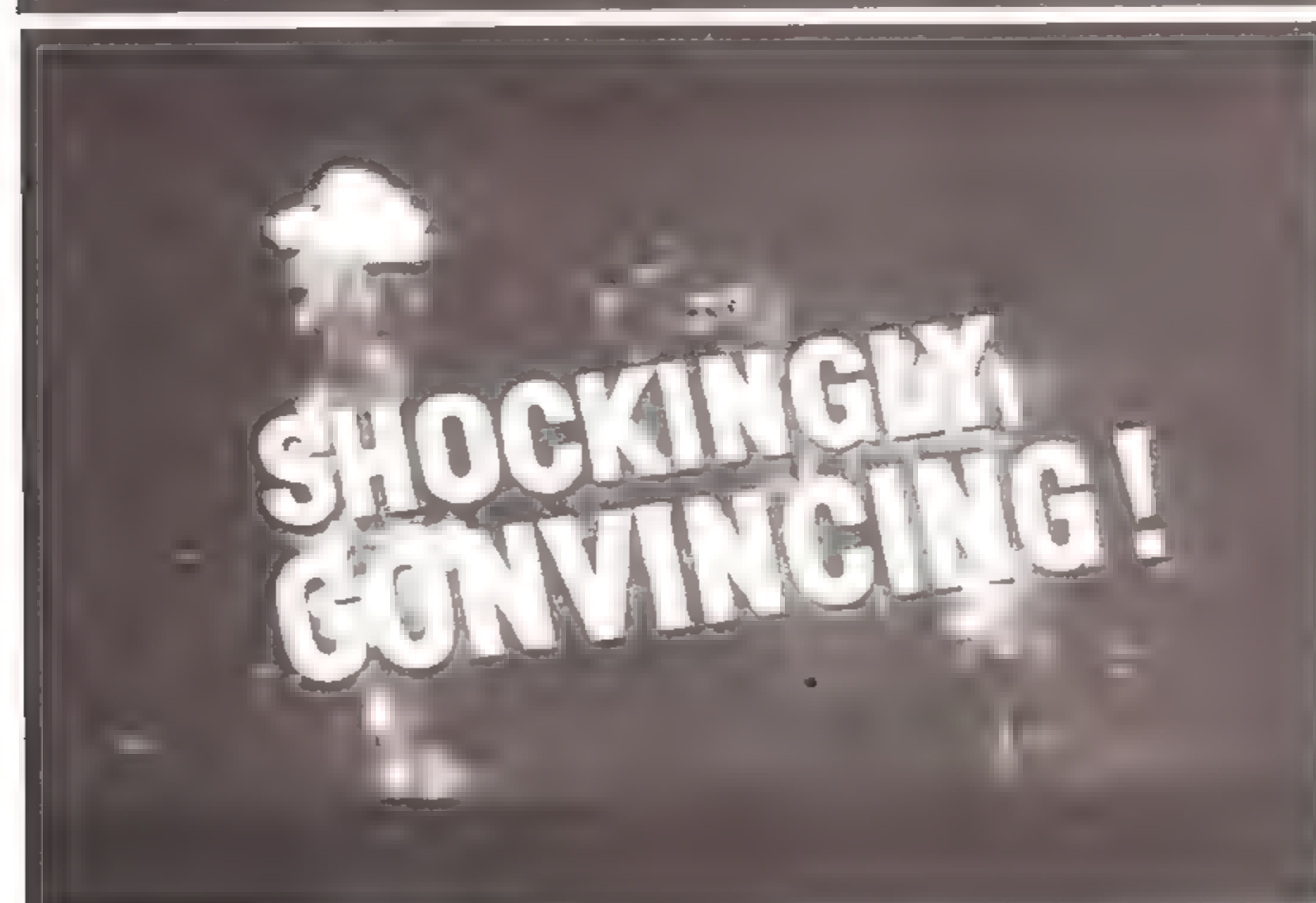
**THE MOST  
ASTONISHING  
EVENT IN  
OUR LIFETIME!**



**GORGGO**  
A MONSTER BY THE NAME OF GORGGO









# MONSTER FEST 8 WAS OUR FATE

by Deborah Painter, David Hawk and Paul S. Knight

**A** new tradition has been started in Tidewater. For many in the area it's a yearly event "witch" they must attend. Your intrepid reporters have also been pulled into its dark loving embrace. Says Paul, I won't debate, but *Monster Fest Eight was our fate!* Like the number eight on its side symbolizing "infinity" we had an infinitely good time at yet another magnificent manifestation of **MONSTER FEST** last year. This festival dedicated to horror in literature and films is located at 298 Cedar Road in Chesapeake, Virginia. The tantalizing terror began in 2003 when Clayton Sayre and Rob Floyd approached friend/librarian Jim Blanton about a classic horror event at the Main Chesapeake Public Library. One of the sponsors from the beginning, the **NIGHTMARE MANSION** located at 20th and Atlantic Ave. on the oceanfront in Virginia Beach, has the only year round spookhouse in the area ([www.youwillscream.com](http://www.youwillscream.com)) **MONSTER FEST** has also helped to scare away hunger in Hampton Roads by giving everyone who donates a non perishable food item in the large bin for the Foodbank of Southeaster Virginia a raffle ticket...The winner of the raffle receives a basket of ghoulish goodies which any Monster Kid would drool over!

We like how it was made easier for attendees to find the smaller panel rooms and areas in the large library. Werewolf and zombie feet glued to the floor were color coded for the Bay Window Area, Panel Room 1 and Panel Room 2.

Our friends at the Vortexx, Angel St. Savant and his son, visited us at the **FEST**. The Vortexx is 24/7 horror and B movies. Great stuff like **THE NIGHT OF THE LIVING DEAD** is just part of the lineup. Check it out at [www.livestream.com/THEVORTEXX](http://www.livestream.com/THEVORTEXX)

Alfredo Torres' talk, "Torres Vs. Zombies: Tips on Surviving a Zombie Apocalypse," was scheduled for Panel Room 2, but so many people showed up that the room size was inadequate and they had to be redirected to the Main Programming Room!

The **MONSTER FEST** was the convention premiere for **HI THERE, HORROR MONSTER FANS!**, the documentary on the amazing Bill Bowman, otherwise known as *The Bowman Body*. Bill Bowman, his granddaughter Casey, and producer Sean Kotz were on hand for the screening. Sean has done it again!!

A second major event of the convention was the Sneak Preview of **DOCTOR MADBLOOD'S HALLOWEEN HIJINKS** that aired on October 29, 2011. **DOCTOR**



David Hawke as Murder Lengendre from **WHITE ZOMBIE** meets Count Gore De Vol! (Photo Courtesy of Deborah Painter)



Paul Knight sold **SCARY MONSTERS MAGAZINE**, "The Only Real Monster Magazine." (Photo on left courtesy of Paul S. Knight and above photo courtesy of David Hawk.)

**M A D B L O O D ' S HALLOWEEN HIJINKS** continued the now annual tradition of enduring horror host Doctor Madblood's Halloween special on Public Television, WHRO for Hampton Roads. Doctor

Madblood has a website so you can keep with this monstrous goings-on all year long. Check him out at [www.madblood.net](http://www.madblood.net)

The Costume Contest was the third huge highlight of the **MONSTER FEST**. There were two categories: one for adults and one for children under thirteen. Judges were Julie Lancaster, a Muralist for Deco FX in Richmond, Virginia; Virus Comix publisher Jason Crowley and famous horror host Count Gore De Vol. In the children's category, "Lugi," attired in a green hat, took third place, "Alice in Zombieland" was the second place winner and first place went to "Spider Witch," who was thrilled and apparently a bit surprised to win.

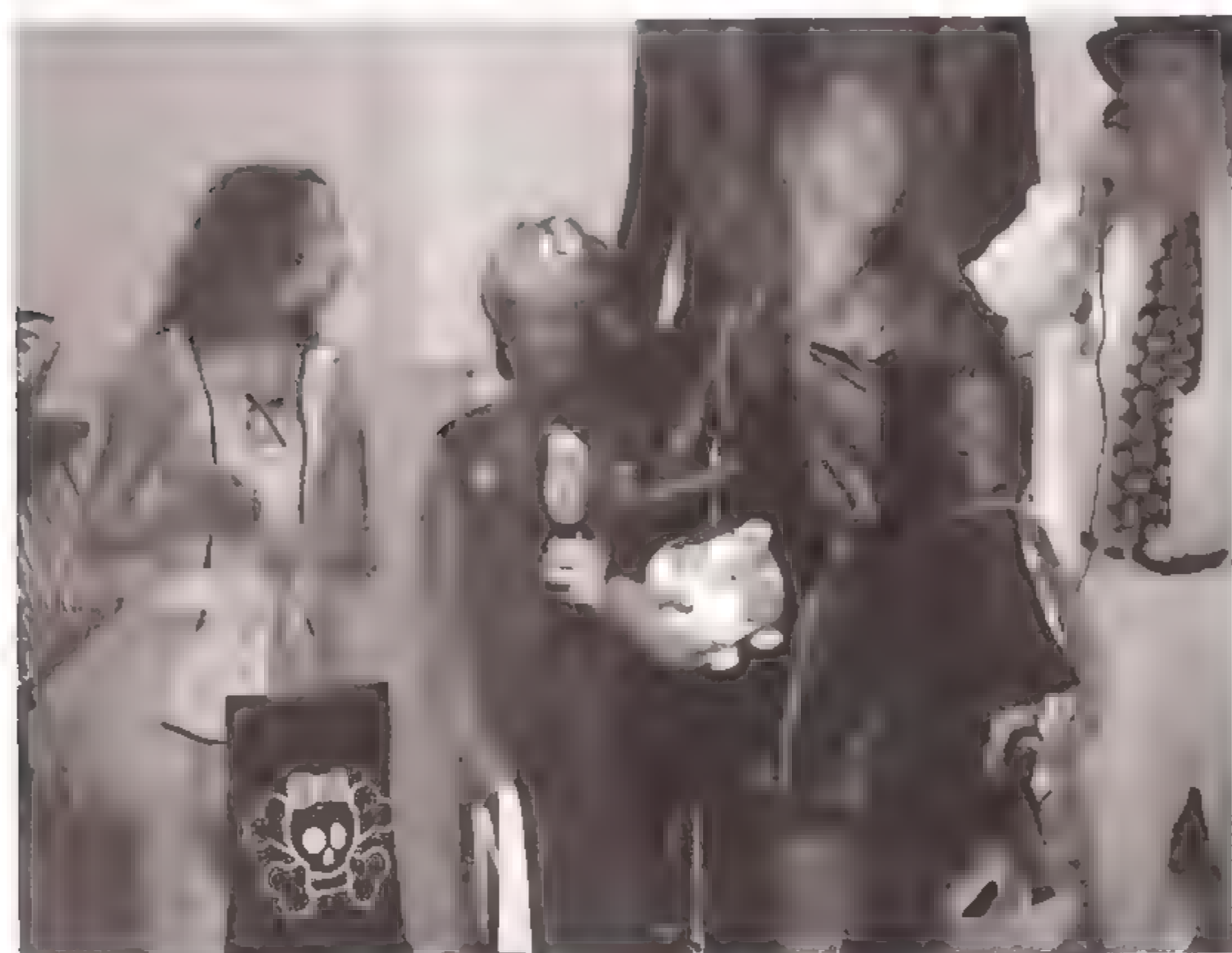
**SCARY 83! NEW THRILLS! AND SCARES!**

**061 SCARY MONSTERS MAGAZINE A Real Monster Magazine!**

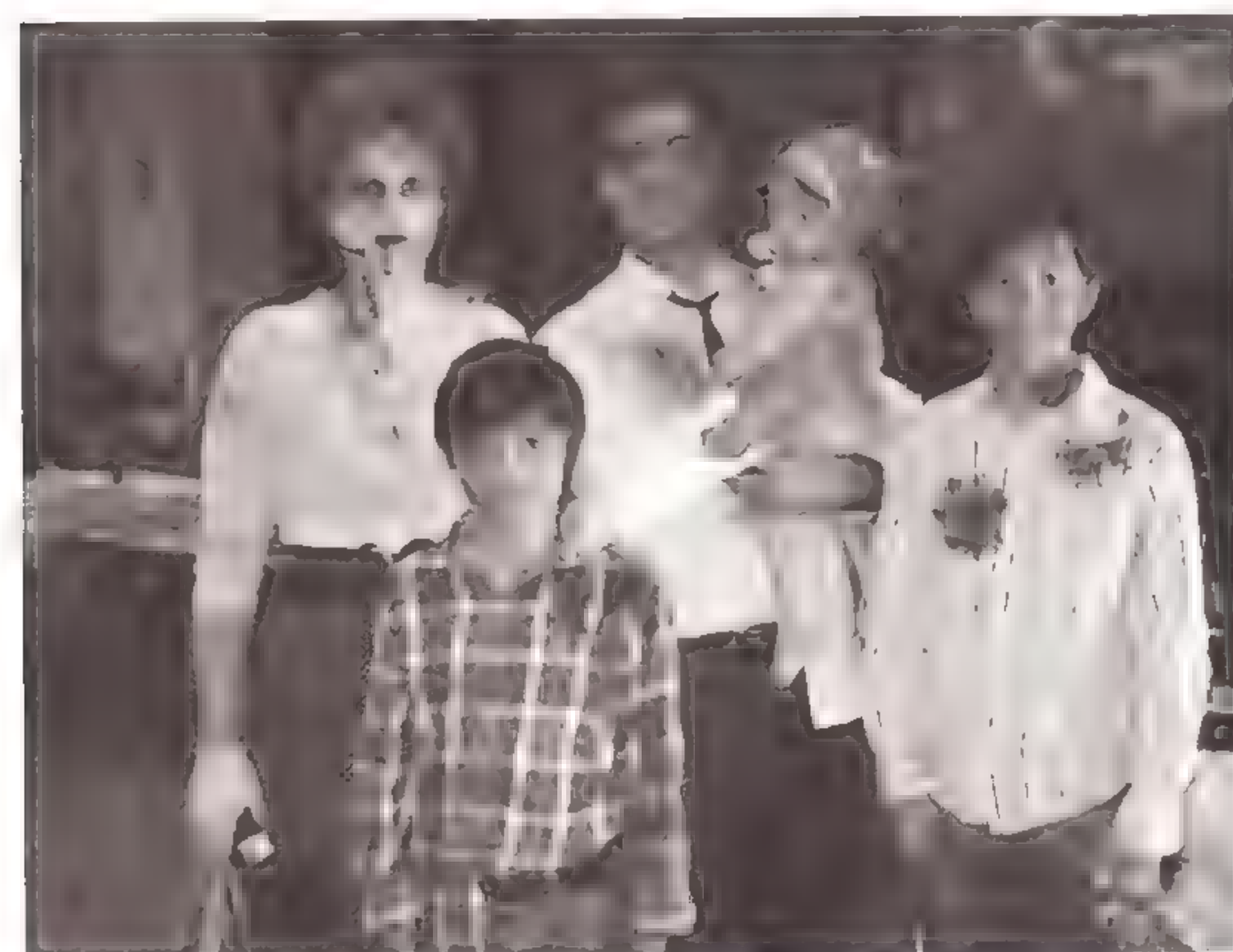




**Cute little monsters invaded the Chesapeake Main Library.**  
(Photo Courtesy of David Hawk.)



**"Spider Witch" was pretty excited to be a winner.**  
(Photo Courtesy of David Hawk.)



**The "1950s Zombie Family" warm your heart...or maybe they just want to eat it.** (Photo Courtesy of David Hawk.)



**"Miss East" meets "The Invisible Man."**  
(Photo Courtesy of David Hawk.)



**"Ghostbusters" tied for first place in the adult category with "The Big Bad Wolf."** (Photo Courtesy of David Hawk.)



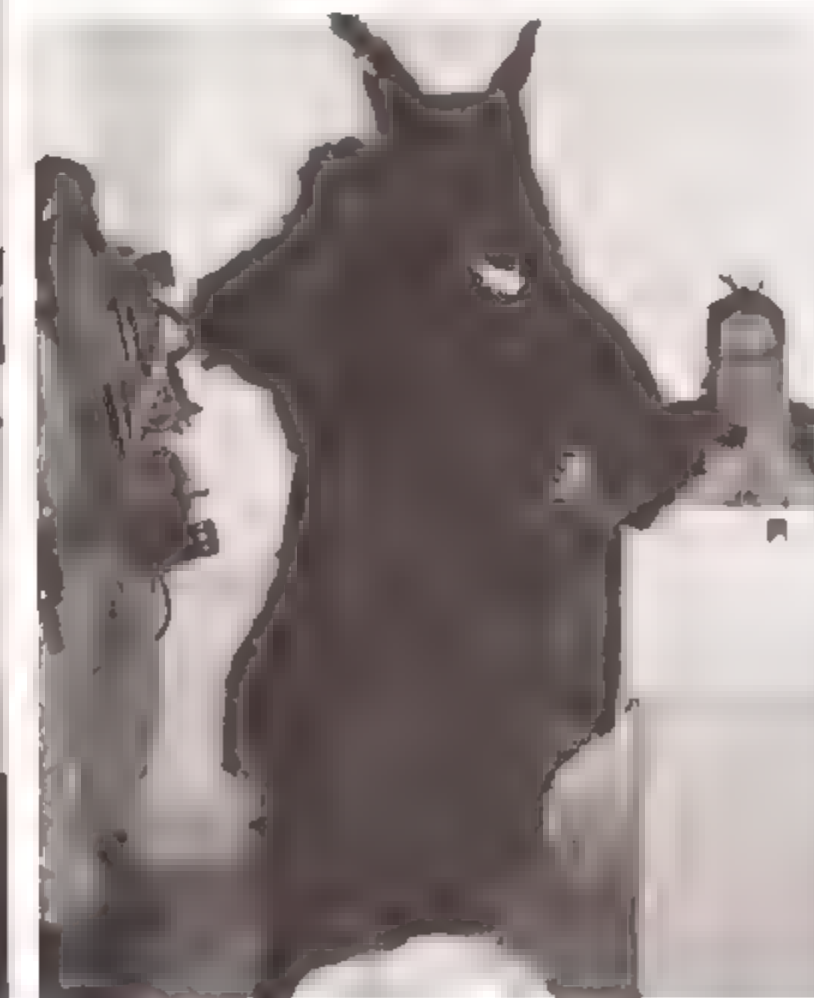
**This young witch did not seem too frightening.**  
(Photo Courtesy of David Hawk.)



**Bryan Wickham was "Hellboy" this year.**  
(Photo Courtesy of David Hawk.)



**The "Big Bad Wolf" likes his fellow woodland creature, "Animala."**  
(Photo Courtesy of David Hawk.)



**The "Big Bad Wolf" looks ready to eat Phyllis Floyd, but he is only collecting his prize.** (Photo Courtesy of David Hawk.)

Third place for the adult category went to the "1950s Zombie Family," a real nuclear family. Second Place was awarded to "Miss East," the Wicked Witch of the West's ill fated sister.





First place was a joint winner this year. One of the winners was a duo presentation of "The Ghostbusters," and the other winner was : "The Big Bad Wolf." One look at these winners' workmanship in the photos that accompany this article will show why these fellows won.

Angela Ghataora, Lee Ann Ball and Laura Carter Griffith gave a talk on their ghost investigations here and there in the Virginia area in **GHOSTLY APPARITIONS: SEEING IS BELIEVING!** Past **MONSTER FEST** speakers Angela and Lee Ann are the hosts of **SPIRITED HISTORY RADIO** ([www.spiritedhistory.com](http://www.spiritedhistory.com)).

**BEYOND GODZILLA: MORE BEASTS FROM THE EAST** was last in the continuing series of **MONSTER FEST** panels hosted over the past several years by Lee Hansen, Tony Mercer and Chris Johnson.

If you wanted to write scary stuff you would have gotten many tips from the panel of that name, hosted by authors Teresa Bane, Pamela K. Kinney, Jim Bernheimer, and Tony Ruggiero.

Authors Pamela K. Kinney moderated a panel in the morning with the help of fellow authors Jim, Tony, Elizabeth Blue and Deborah Painter. They asked the question "Can Good Scary Literature Translate to Film and Television Successfully?" The answer came from the audience and the panelists: yes, it can!

Representing some of Virginia's best horror authors were the



**Doctor Madblood (Jerry Harrell, left) has been working with Craig T. Adams, right, on their Virginia horror hosted show and website for decades.** (Photo Courtesy of David Hawk.)



**Phyllis Floyd, Jim Blanton and Rob Floyd are the masterminds of MONSTER FEST.** (Photo Courtesy of David Hawk.)

well known Elizabeth Blue and Tony Ruggiero with their 2 PM panel, "The Human in the Monster."

Craig T. Adams (Santa Claus, Uncle Felonius, and a host of other characters) demonstrated why those short ten minute Super 8 monster movie clips of the 1950s through the 1970s were so fun in "Super 8 Horrors." Norfolk, Virginia's own Justin Cristelli (screenwriter, **CAPRICE**) was in the Dealers Room to sell his works and meet everyone.

Scary contributors Paul S. Knight and Debbie Painter sold and autographed the *Only Real Monster Magazine* in the Dealers Room. Debbie also sold and autographed copies of **FORRY: THE LIFE OF FORREST JACKERMAN**.



Every child who attended the **MONSTER FEST** got a trick or treat orange card to take to participating dealers' tables for candy, so they got to go trick or treating early!

The array and quality of the items offered for sale in the Dealers Room exceeded those of previous years. We are always impressed by the low, low prices at the **MONSTER FEST**!

We chatted with Eric Miller, independent filmmaker (**TASTE THE BLOOD OF FRANKENSTEIN**) when he visited the **MONSTER FEST**. "What are you doing nowadays, Eric?" we wanted to know.

Eric is working hard for the Boston Harbor's Boston Museum where they build tall ships and rigging. He worked on The History Channel's **TRIGGERS**, produced by LionHeart film works, and **LET IT BEGIN HERE**, for the Boston Museum in Boston Harbor. "I work for the carriage department and drive the horse to Maymont, a 100 acre park left to the City by the Dooley family.

"I did more scenes for **TASTE THE BLOOD OF FRANKENSTEIN**. Horror host Mr. Lobo persuaded me to shoot more scenes," Eric added. The filmmaker has a Facebook site for his book **TIGER BOSS**. He also has been teaching video and comic book illustration.

Deborah felt that Bela Lugosi is now becoming too closely associated only with his appearances in Edward D. Wood, Jr. "Z" films and his famous role as **DRACULA**, so she gave a PowerPoint slide talk on the lesser known but still frightening films of this enduring classic actor and gave away free, brand new DVDs of some of his excellent but not well publicized movies like **PHANTOM SHIP**, **THE RETURN OF CHANDU**, **WHITE ZOMBIE**, and **NIGHT MONSTER**.

The Munster Koach (well, a reasonable facsimile thereof) was parked outside the Library entrance throughout most of the **MONSTER FEST**! Owner Rucker Poser built the tribute Munster Koach himself and will bring it to your next event! He also personally made a version of Eddie's Go Kart and the Drag-U-La recreations. Contact Rucker at [www.munsterkars.com](http://www.munsterkars.com) The Cemetery Boys performed spooky and fun rock for **MONSTER FEST** attendees just outside the Library near the Munster Koach.

The monstrous fun was by no means done when 4 PM rolled around and the convention main programming wrapped. The Quadruple Horror Movie Shock Show treated everyone who came back at 7 PM to a marathon of classic goodness. The original **FRIGHT NIGHT**, **HOUSE OF DRACULA**, **GODZILLA**, **MOTHRA** and **KING GHIDORAH: GIANT MONSTERS ALL-OUT ATTACK**, and **JEEPERS CREEPERS** were screened to everyone horror and delight.

**WANTED!  
MORE  
SCARY  
READERS  
LIKE:**



**THE  
BOWMAN  
BODY!**

(Photo Courtesy of Paul S. Knight.)



**This tribute Munster Koach was recreated by Rucker Posey and was a hit at MONSTER FEST 8.**

(Photo Courtesy of David Hawk.)

The **MONSTER FEST**'s website is located at [monsterfestva.com](http://monsterfestva.com) for you to check back for updates as the next **MONSTER FEST** draws near.

Be at the Chesapeake Main Library next year for **MONSTER FEST 9**, to be held on October 13, 2012!



**Two Legends: The Bowman Body and Count Gore De Vol. vowed us at MONSTER FEST 8!** (Photo Courtesy of David Hawk.)



# Mazza's SCARY STILLS



031-P-78

Another masterpiece of the makeup man's art is that applied to the features of Bela Lugosi, to portray the role of Ygor, the mad shepherd, in Universal's "Son of Frankenstein." One hour is needed for its application by Jack Pierce, head makeup man of Universal studios.

**B**ela and Ygor join us this issue for some behind-the-scares photos for your Scary Entertainment. Plus a few other scary surprises appear THANKS to both Robert and Lou Mazza.

—Dennis Druktenis





061 P 38 "SON OF FRANKENSTEIN" UNIVERSAL  
 Miss Morrie Morring can't be blamed if she has  
 bad dreams, for she's script girl on Universal's  
 shocker, "Son of Frankenstein," which features  
 two wild men, Bela Lugosi (above) as Ygor the  
 mad shepherd, and Boris (Frankenstein) Karloff.  
 But Basil Rathbone is starred, so that, perhaps  
 makes Morrie's dreams more pleasant.



# Mazza's SCARY STILLS



931 7 79 "SON OF FRANKENSTEIN" UNIVERSAL

A broken neck is a feature of Bela Lugosi's  
make-up for the role of the shepherd Ygor. Jack  
Pierce built it.



# Mazza's SCARY STILLS



A bonus KONG-sized newspaper ad blowup (150%) that of course belongs in this SCARY issue. (Newspaper movie ad clipping courtesy of Robert and Lou Mazza.)



A scary Bela still from ISLAND OF LOST SOULS that also belongs in this issue. (This photo courtesy of the Sam Scare collection.)



941-22-ep-6 "THE PHANTOM CREEPS" UNIVERSAL

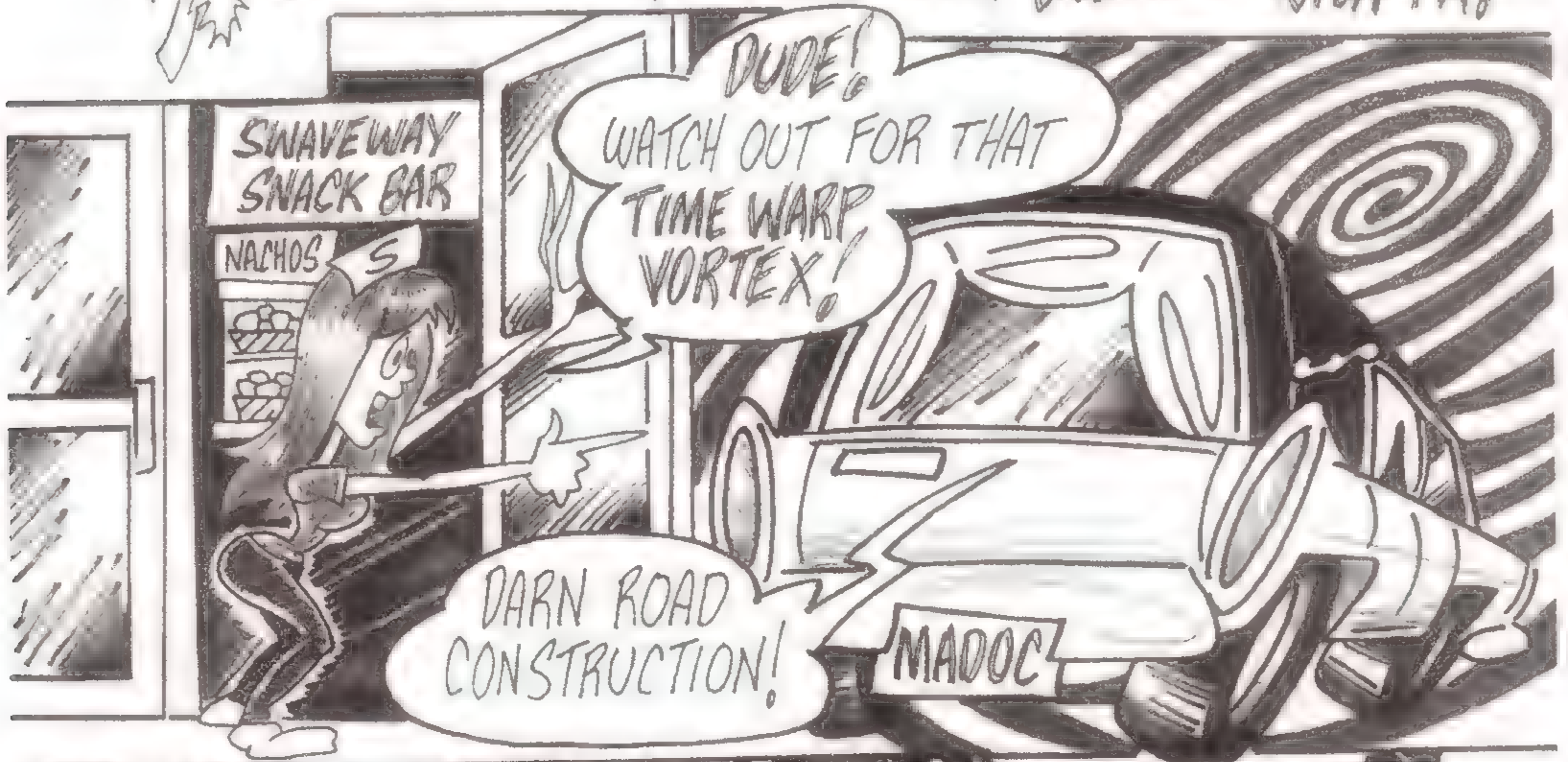
Using the glass needle, Dr. Zorka (Bela Lugosi) extracts a deadly fluid from the stalk of the poison plant in his laboratory.







**Dr. Shake**  
MOST ADVENTURES BEGIN BY STEPPING  
OUT WITH AN IDEA, A VISION - OURS  
STARTED BY TAKING A WRONG TURN ON  
DIXIE HIGHWAY, AND SOME GREAT SWAVE-O-VISION FX!



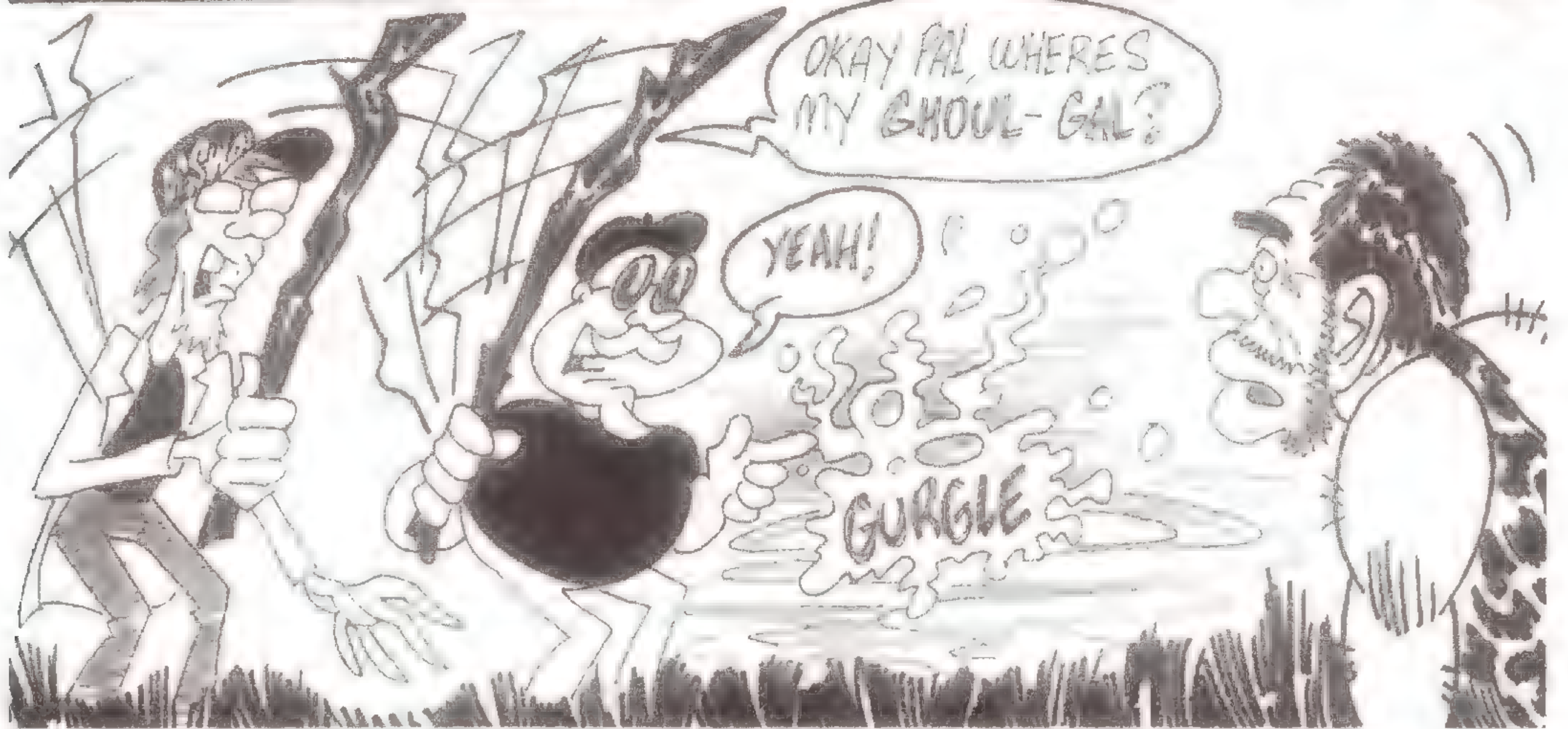
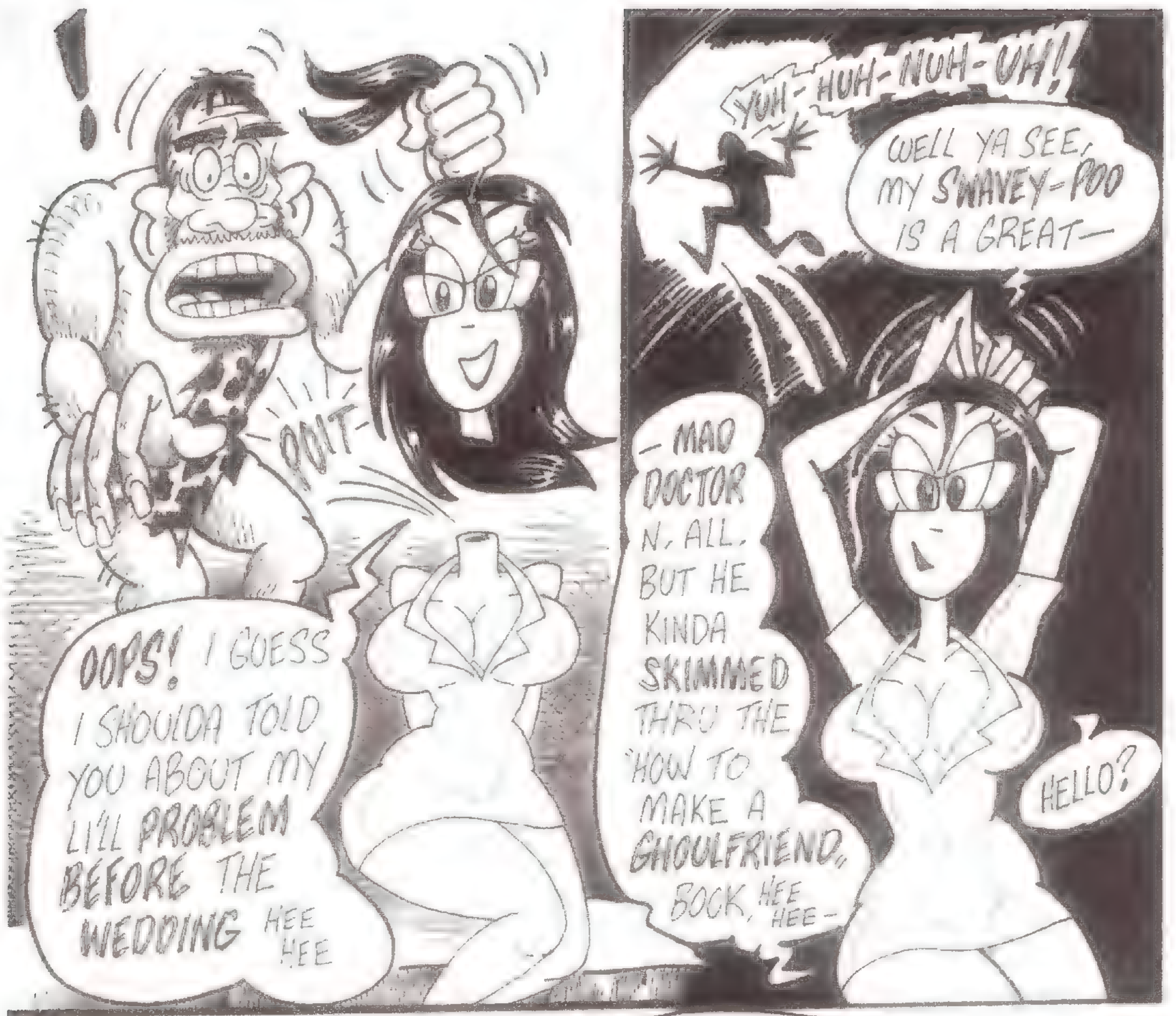












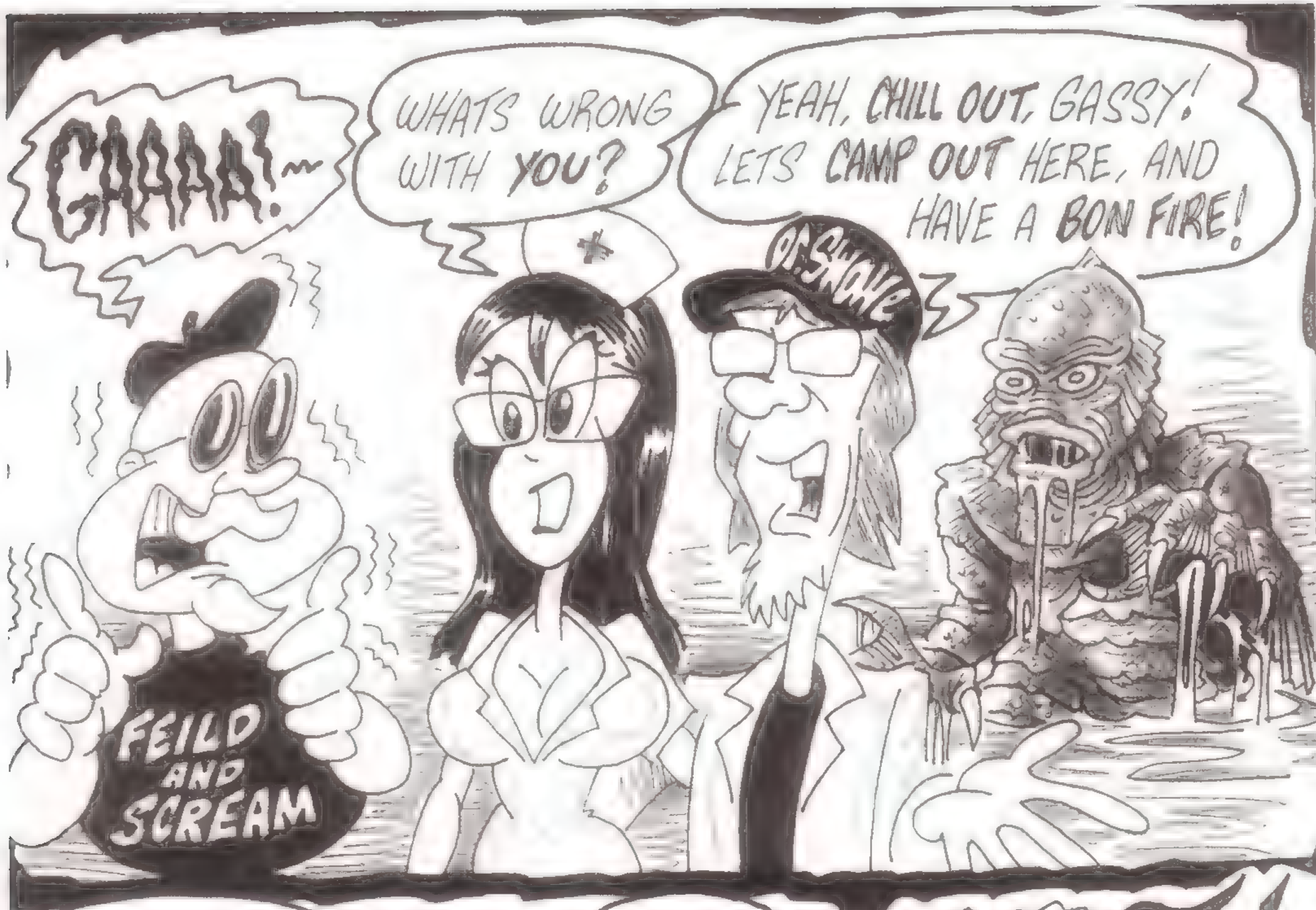




















Dear SCARY MONSTERS MAGAZINE,

(Continued from Page 5)

Dear Mr. Druktenis,

THANK YOU for another monstrously entertaining and über-nostalgic issue of **SCARY MONSTERS**, #82! I know that personal taste is often an inexplicable thing, dependent upon so many varying factors (Oh, my! I'm starting to sound like one of the "Control Voice's" opening narrations!) but Thomas Prehoda's list of his favorite **OUTER LIMITS**' episodes was shocking to me. I just can't understand how he could leave out the first, great episode, producer Leslie Stevens' "The Galaxy Being," with Cliff Robertson; Joseph Stefano's wildly disturbing "Don't Open till Doomsday" and "It Crawled Out of the Woodwork," and especially the terrifying and emotionally devastating "The Architects of Fear," starring the inimitable Robert Culp, in favor of such relative misfires as "The Special One," "The Guests," and "The Brain of Colonel Barham." Oh, well!

I was one of those weird kids who actually owned a "Lost World Strange Change Machine," and have sometimes thought of it and mentioned it to others through the decades, but I had completely forgotten the *name* of the toy until Messrs. Skerchok and Kurta discussed it in this issue! WOW! What a true "blast from the (prehistoric) Past!" I still remember the pungent odor it produced when the "time capsule" cubes were being heated, and I *also* recall how, after the cubes had been turned into monsters, and vice versa, multiple times, there would ofte be stray arms and legs of the creatures sticking out at odd angles when they were re-compressed! Talk about **MONSTER (mash) MEMORIES!**

Sincerely,

ALYSSEN BILLS Portland, ME

Hey D.D.,

Well, mate—I'm not going to start this review note of the latest ish with the usual flowing, gushing praise. Nope. No sir. You'll not be getting that from me this time, Mr. Editor, sir....

All I'll say is where else in the world would Monster Pop Culture aficionados get:

—An intimate review of Marvin from Shock Theatre (I mean direct from a grown up little kid's perspective—who actually tracked the ol' boy down to his lair/apartment—and not just Marvin, but a boxed set: Mr. an MRS. Marvin!)

—An in-depth review of the ultra, uber obscure

Ringo Starr opus "**SON OF DRACULA**"?

—A rundown of "Hand" movies.

—Fascinating tidbits on the making of **NOSFERATU**.

—**SCIENCE FICTION THEATER**.

—Bob Wilkins-Asmodeus-John Stanley (the Bay Area trifecta).

—Touring Castle Frankenstein.

—Not to mention, the usual goodies provided by John Scareshock and Kooky Kent and more!

I mean really, DD. Don't you think you're spoiling us a wee bit? Don't you think you're setting the bar too high here? What could you possibly pull out of your sleeve next time?



**THE  
GALAXY  
BEING**

**SCARY 83!** NEW THRILLS! AND SCARES!

**078 SCARY MONSTERS MAGAZINE** A Real Monster Magazine!



Each time I get an ish, I shake my head in amazement. That we monster lovers get to tap into all this terrific stuff 4 times a year—and all for a few sheckles?

What a flippin' DEAL, baby!

E.H. COOK Westlake, OH

Hi Dennis,

Just got **SCARY MONSTERS** #82 and I dug into it right away! Loved **SON OF DRACULA** and the "three other great monster magazines"! **MONSTER MEMORIES!** Great stuff. And a real eye catching inside front cover! Way to go DJD. As always thanks for *A Real Monster Magazine!*

JOHN CASTIGLIA Harrisburg, PA

Hi Dennis,

I love your magazine. I look forward to every issue. I read it when I am on my lunch break from work and it helps me get through the day.

Here's a picture I drew when I was in my early teens of Frankenstein. I was fascinated with the Universal Monsters when I was young and still am. As I got older I became very interested in the makeup work of Jack Pierce and Lon Chaney Sr. It seems that makeup is kind of becoming a lost art now that most creatures are done with CGI.

Keep up the great work and the memories of the truly great monster movies.  
JONATHAN GOUDREAU  
Kingston, NH



Howdy Dennis.

The photo in #82 is from **SON OF KONG**.

My son took me to the movies yesterday and I got to hit **BOOKS A MILLION** while getting my weekly 'airing out.'

## SCARY MONSTERS on the Stands!

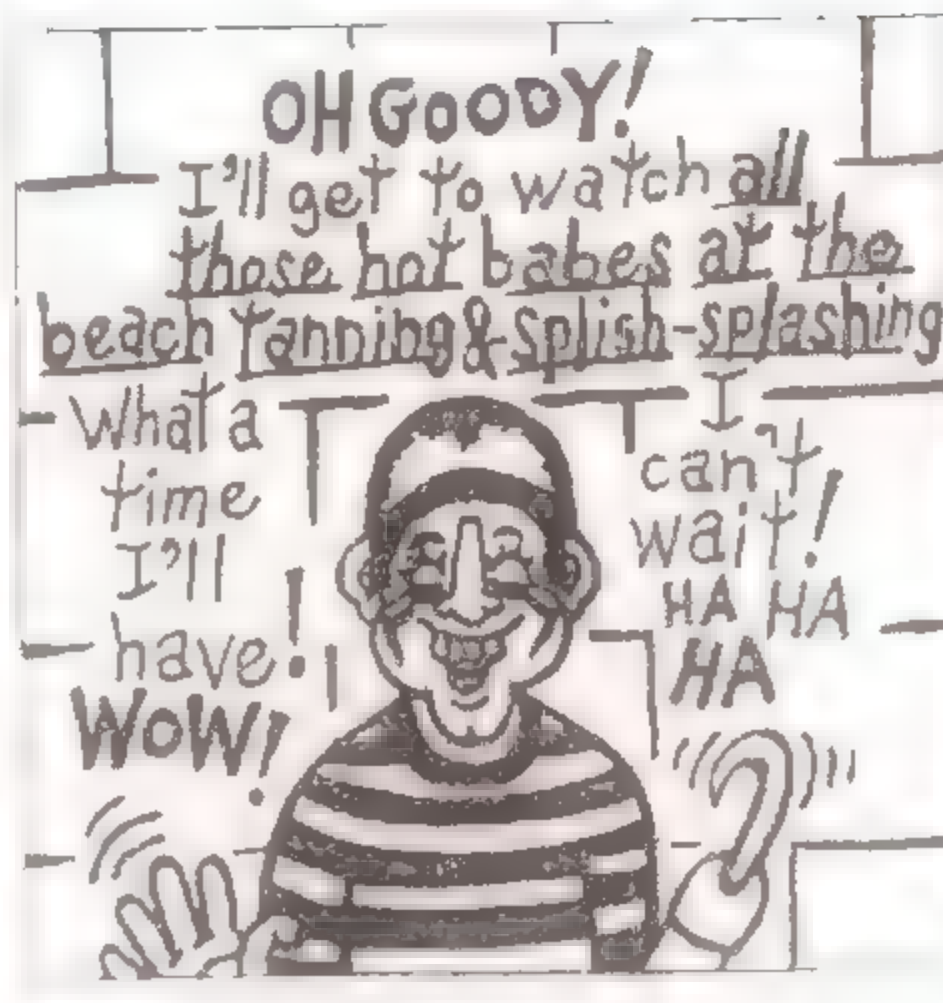


Hi Dennis,

Thought you'd be interested in this latest sighting of "The Only Real Monster Magazine!" I spotted SM #82 at Midnite's Comics, Cards & Horror/Sci-Fi Collectables located at 516 South 2nd Street in scenic downtown Clinton, Iowa!?! The vivacious vixen modeling the latest **SCARY MONSTERS** is that cuddly cadaver Marlena Midnight of **MIDNITE MAUSOLEUM**. She is not only the host/co-creator of MidMaus but the co-proprietor (with MidMaus producer/director Blake "Grimms Powell" of **MIDNITE COMICS!** What a treat to get comics and monster mags (like **SCARY MONSTERS**) from one of the hottest horror hosts on TV and the web!

**CREEPY KEVIN ROSE** Creepy Clinton, IA

*Special Thanks to Kevin, Marlena and MIDNITE COMICS!*  
—D.D.



**SCARY 83!** NEW THRILLS! AND SCARES!

**079** SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*



Sure feels wonderful whenever I get the chance to leave the house for a while to do something besides visiting doctors or the hospital. Picked up **SCARY MONSTERS #82** and the **2012 MONSTER MEMORIES**. Love reading my fellow fans experiences. Once again you were right on time when needed. Received a phone call the other day asking about **SCIENCE FICTION THEATER**. Remember a few of the eps but can now refer him to **SM #82!**

Universal has let me down during their 100th Anniversary. Was hoping for some theatrical screenings in theaters like TCM does and regular DVDs (at least) of **SHOCK!** movies which have fallen through the cracks since the 50's. Sure would enjoy watching the mysteries that filled out the first season especially again.

Got a laugh while checking out a website concerning Cincinnati TV personalities from the old days and discovering I'd been quote in the entry on The Bargain City Kid & Willie Thall who hosted **SHOCK THEATRE** on Friday night so on channel 9 during the original showings. Anyway, this mentioned me by name and a *Monster Memory* published in your magazine back in the 90's concerning the fact that WCPO also taped **BIG TIME WRESTLING** and sometimes the *Rasslers* would show up on **SHOCK** for promotion. I'd remembered one night when the Original Sheik was ripping shirts and other items on sale from the store and supposedly The Wild Man broke Willie's arm! The article went on to mention the writer had interviewed The Bargain City Kid before his death and according to him The Sheik had attacked him instead of Willie. Good grief! Felt like replying the event took place in '57/'58 which was over thirty years before I wrote the letter to you and if I hadn't mentioned something the incident would have probably been forgotten. LOL! They should cut a Monster Kid a wee bit of slack anyway.

Thanks for keeping the faith all this time DD,  
**DAN SWEET** (Lord willing I'll be 60 May 11 and still love my giant critters and things that go bump in the night.)  
 in the Wilds of Hamilton, OH  
 P.S. Still hoping and praying my health will improve enough so I can attend some more conventions before I kick the bucket. Been way too long.  
 (Since this issue will appear in late June, Belated Birthday wishes go to Dan Sweet! And thanks very much for the Scaremail! Hope to see you at **MONSTER BASH** next year! -D.D.)

Dear **SCARY MONSTERS MAGAZINE**,

Hello Dennis from Upper Michigan!

Ironwood **BOOKWORLD** strikes again—I just snagged **SM #82** off the rag shelf, and as always was a truly welcome sight!

Many Scary super articles once again abound, a fave on personal note, Thomas M. Prehoda's write up on his 13 fave episodes from T.V.'s original **OUTER LIMITS**. Great piece! My fave segment, is "The Sixth Finger," and the one that rattled my little bones the most as a scary little urchin back in 1963. Oh, what nightmares are made of. For fun, here is a list of my fave of shows: *The Sixth Finger*, *The Mutant*, *The Mice*, *The Architects of Fear*, *The Chameleon*, *The Children of Spider County*, *The Man Who was Never Born*, *Nightmare*, *The Zanti Misfits*, *Fun and Games*, *The Invisible Enemy* (Adam West!), *Keeper of the Purple Twilight*, *Demon with a Glass Hand*...Those are Kount Kurta's Fave 13!

## SCARY MONSTERS on the Stands!



### Two Real Monster Magazines on the stands together!

Hi Dennis—A little blurry but here they are:

**PAUL GOLDBLATT** East Northport Long Island, NY Barnes and Noble

*Thanks to Paul Goldblatt and Barnes and Noble! Please continue to send your **SCARY MONSTERS on the Stands!** photos so we can continue this scare-feature and pay tribute to our readers and the stores that carry A Real Monster Magazine. —D.D.*

John Skerchock's fun little tribute to Mattel's **THE LOST WORLD Strange Change** toy, sparked me to life. It brought back many fond and very scary memories for me, after unearthing it in **SCARE-NEWS!** Santa delivered it to me for the Xmas of 1968. I played with it until about 1970. Several years ago, aided by an ad in the now defunct **TOY SHOP** zine, I managed to come across a nicely boxed set for about \$79 plus shipping, from a California based dealer in collectible nostalgia. The box is clean and in awesome displayable shape, and is complete, with the exception of the Landscape Map. Help, anybody! The Time Machine itself is in at least Near Mint, and still works. All of the creatures are there, and include: a mummy, skeleton, "Membrane Man," robot, dinosaurs (as the box art depicts), a prehistoric fish, spider and scorpion and etc. This is indeed a great ol' toy artifact from out of the scary past! As I stated in my printed scare-letter, from last issue, an original color commercial for The Strange Change



Machine, can be found on DVD-R, from **SOMETHING WEIRD VIDEO**, as part of a very affordable disk-set, featuring literally hundreds of ancient toy ads from the 1950's thru the 70's. Disks can be purchased separately too, for only \$10 per volume. Volume #1 of "Kid's Commercials," contains the wildly delightful bit for "Strange Change," along with other now classic toy ads for Creepy Crawlers, Billy Blastoff, Robot Commando, G.I. Joe, Mr. Potato Head, and oodles of others. Ultra Cool!!!

It appears that our current **SCARY SECRET PHOTO**, is **SON OF KONG!** At least it appears so.

By the way, my fave old-time monster mags are: **FAMOUS MONSTERS OF FILMLAND**, **CASTLE OF FRANKENSTEIN** and **FOR MONSTERS ONLY**, and in that particular order. Interesting **MONSTER MEMORIES** penning by Jerry Boyd! Love it.

Dennis, **SCARY 82**, is another bonafide winner! There's no stopping you now!

**JEFF KURTA** aka Kount Kurta Bessemer, MI

Hi Dennis,

Your magazine seems to come when I need a nostalgic Monster Kid lift. Your efforts are very appreciated.

THANK YOU

**KARL BUCHSPICS** Willow Grove, PA

Dennis,

Last week I went down to the **BOOKS A MILLION** to see if I could scarf up the latest issue of **SCARLET** or something else. The **BARNES & NOBLE** in Sarasota where I discovered **SCARY MONSTERS** had shortly after closed.

I wasn't expecting to see **MONSTER MEMORIES 2012** and was pleasantly surprised. There was no contest as to what mag I was gonna buy: **MONSTER MEMORIES**, **RUE MORGUE** or **FAMOUS MONSTERS OF FILMLAND**. Hands down for the money, glossy photos or not yours is the better buy for the money, and 2 days later #82 of SM arrived. Up in Scary Heaven again!

Thank you for all the work you and your crew do. Hopefully one of these days I'll get off my own **MONSTER MEMORIES**. We're about the same age.

**DAVID GESQUIERE** Brandenton, FL

Hello again!

I no sooner mailed my letter to SM when all those **MONSTER MEMORIES** came to me. As a monster crazed child in the 1960s I recall down in the grades at school we swapped names in class for gifts at Christmas. I got a boys name and got him Aurora's **FRANKENSTEIN**—I mean who wouldn't want it.

I discovered later thru classmates that his mother was real religious and threw it in the trash! Oh, the pain, the pain!

All through school my artwork was monsters, aliens, spaceships, etc. I was real popular when it came to Halloween projects.



On a slightly different note—and I know this isn't *Antiques Roadshow*—Is there anyway of knowing the value a monster item? I have **THE MUNSTERS** record album, the singing group not the cast album, in real great shape. Since record players have gone bye-bye I can only recall a skip thru "Eerie Beach. The one of a kind thing to my album is that the side one label is wrong—it reads "Something Special" by Lenny Dee.



*Any one know how much this album is worth?*

Lastly let me say that my favorite things in **SCARY MONSTERS** are the interviews, the letters, and the wonderful John Scarehock—I could read an entire issue of his thoughts and feeling. Till Later...

**RON SAPP** Dover, DE



As Dan and Jeff already mentioned in their Scaremails...Last Issue's photo was from the **SON OF KONG**. Actually a photo of the poster that with Dylan James help we made into a mocked up cover for this issue. Only a few **SON OF SCARES** came up with the correct answer...Bob Statzer of Richmond, IN; Joe and Lucas Schultz; Jim Nelson; Michael Aguilar of Coolidge, AZ; Duane Cornell of New York City; Russell Krick of Convoy, OH; Ken Monegar of Milwaukee, WI; Jon Fry of Circleville, OH; Jonathan Goudreault; Dan Sweet of Hamilton, OH; and Jeff Kurta of Bessemer, MI. Here's A New...

**SCARY SECRET PHOTO???**

Send your scary answers to:

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# WAR EAGLES

## THE LEGACY OF A LEGEND

by Bob Statzer

**T**he names of visionary producer Merian C. Cooper and special effects wizard Willis H. O'Brien will immediately conjure up one or two images in the minds of fantasy film fans: Either **KING KONG** (1933) or **MIGHTY JOE YOUNG** (1949). But had Hollywood history gone in a slightly different direction, both of those giant gorillas might have had competition swooping down from the clouds to take their place as an icon of imaginative entertainment.

After the amazing success of **KING KONG**, Merian C. Cooper should have had the run of RKO. His fantasy adventure about a giant prehistoric ape captured on an isolated island and brought back to New York had been the biggest blockbuster of not just 1933, but the entire Depression. From its simultaneous debut at both the Roxy and at Radio City Music Hall (an unheard of move at the time, resulting in constant sell-out crowds), **KONG** broke all the rules—and records—of showmanship. Even MGM, the Tiffany's of Tinseltown, sensed the film's potential and offered to buy the rights from RKO before it went into general release. (Another factor that may have played a part in Metro-Goldwyn-Mayer's offer could have been David O. Selznick. The former head of RKO had left the studio earlier that year for a position at MGM, and **KONG** had begun life under his supervision.) The little studio turned them down. It was a decision that insured their existence, as **KING KONG** literally saved RKO from bankruptcy. (And would remain a source of income for them in the years to come. One of the first, if not *the* first, feature film to be theatrically re-released by a studio after its initial run, **KONG** would continue to enjoy box office success throughout repeated reissues. In 1952 the film was once again one of the biggest box office draws of the year, just as it had been nearly two decades earlier.) Yet just two years after his landmark production, Cooper and RKO would clash over creative differences.

Constantly looking for a grand-scale adventure to top **KING KONG**, Cooper had two epics planned for 1935: **SHE**, based on H. Rider Haggard's classic novel about modern-day explorers who discover an immortal queen who rules over a forgotten kingdom; and **THE LAST DAYS OF POMPEII**, a tale of Roman gladiators during the early days of Christianity and the destruction of their empire by a volcano. A champion of the recently developed "three-strip" Technicolor system (the producer was also an investor in the process), Cooper planned to shoot **SHE** in color and include a sequence involving a confrontation between the explorers and a saber-tooth tiger. (The prehistoric beast was to have been brought to life through the stop-motion magic of Willis O'Brien, the same technique that "O'Bie" had used for **KING KONG**.) But the two projects had to be drastically downscaled when RKO decided to slash their budgets in half, forcing Cooper to make both films for the price of one. Bitter over the penny-



Original production illustration for **WAR EAGLES**.

pinching experience, the producer left RKO for the greener pastures of MGM after completing the following year's Technicolor musical **THE DANCING PIRATE**.

Merian C. Cooper's career at Metro-Goldwyn-Mayer started out quietly enough with 1938's historical drama **THE TOY WIFE**. But his imagination had been busy with a story that, for the rest of his life, he would claim could have been bigger than **KING KONG**, dwarfing his classic creation for sheer spectacle. A nine-page memo from the producer to MGM, dated September 20, 1938, described this latest venture as a "western of the air," with a hero who rode a giant prehistoric eagle instead of a horse. Cooper called this newest flight of fancy **WAR EAGLES**.

**WAR EAGLES** (also known early on as **WHITE EAGLE**, a title that certainly seemed in keeping with the "aerial western" theme Cooper had suggested) reflected all the facets that made up the producer's life: His flair for showmanship, his love of adventure, his passion for exotic far-away lands, and his experiences as a fighter pilot. And it embraced the motto that had become a hallmark of producer Merian C. Cooper and director Ernest B. Schoedsack's pictures: "Keep it distant, difficult and dangerous."

The story centers on a plane forced down in the Arctic (or, in some rewrites, the Antarctic), where the crew encounter the descendants of a lost Viking tribe whose way of life mirrors that of their ancestors. Living in a lush, tropical valley heated by geothermal activity, the Vikings tame giant eagles that grow 12-15' tall, which they use for travel and hunting. Other prehistoric beasts roam the land, herds of



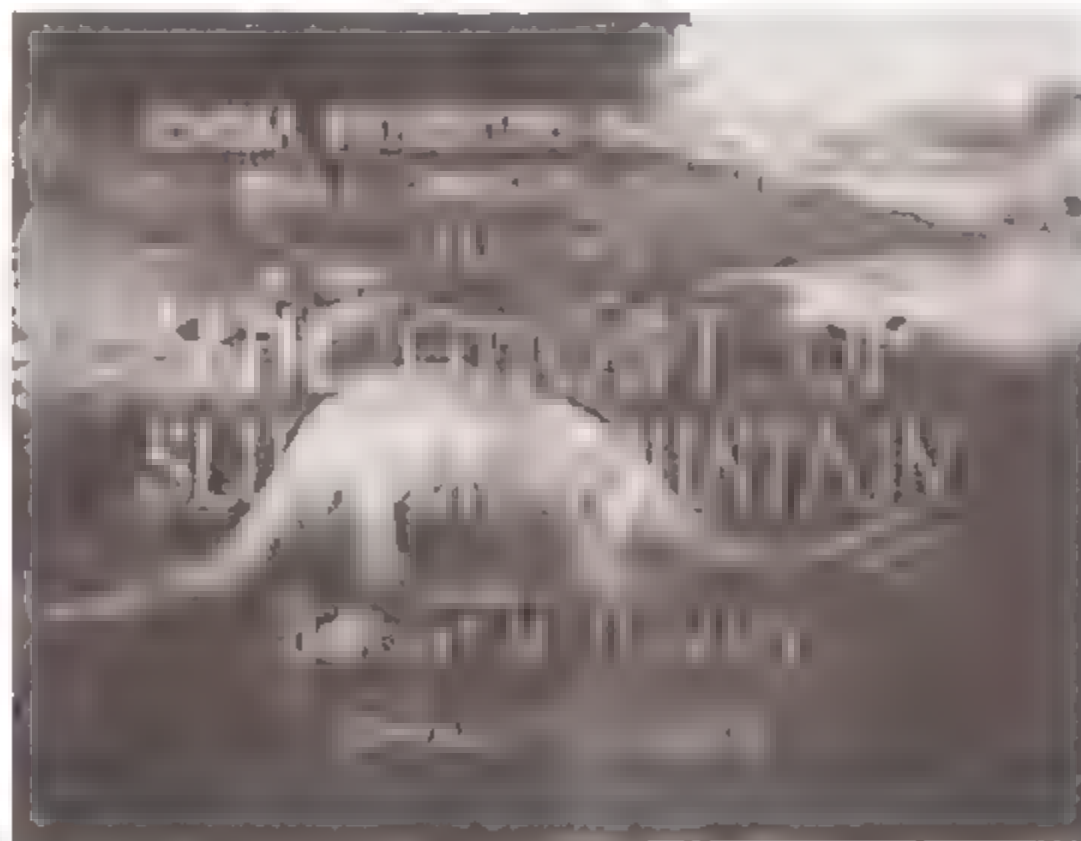
dinosaurs, which are a constant threat to the Nordic clan. Additional danger comes from a rival tribe of primitive men. These "ape men" carry off Viking maidens, who are used in heathen sacrifices to an Allosaurus in an area, much like the Romans threw Christians to lions. The survivors of the plane crash are eventually accepted into the Viking tribe, helping them defeat the dinosaurs, battling the man-apes, and even saving the Viking chief's daughter from becoming one of the savages' sacrificial victims. The expedition's pilot, Jack, captures and tames an eagle of his own, winning the affections of the Viking chief's daughter Naru ("Maru" in earlier drafts) in the process. One day, over the radio salvaged from the wreckage of their plane, the castaways hear a broadcast revealing that the United States is threatened by an unnamed European power. An enormous airship, armed with a ray that disrupts the magnetic flow of all electrical devices, is making its way across the Atlantic and heading toward New York City accompanied by a squadron of bombers. The ray leaves all radar and aircraft helpless, crippling America's defense forces as the enemy fleet rains down death upon the city. Jack fears for the safety of his homeland, and the Vikings offer to help their determined friend. Taking to their giant eagles, Jack and the Vikings manage to reach New York not long after the attack begins. Over the city skyline an epic battle is waged between the eagles and the aircraft. After heavy casualties on both sides, the airship is sent crashing down into New York Harbor, where it explodes. The electric ray out of commission, army planes can not take to the skies and join in the fight. The enemy defeated, Jack and Naru land their eagles atop the Statue of Liberty, celebrating their victor and their future life together.

The premise for **WAR EAGLES** has often been attributed to Willis O'Brien. He was certainly no stranger to giant birds of a bygone age, having used them in the silent shorts **PREHISTORIC POULTRY**



**A scary scene from Willis O'Brien's PREHISTORIC POULTRY (1917).**

(1917) and **THE GHOST OF SLUMBER MOUNTAIN** (1981), and the animation pioneer certainly contributed material to the story as



it was developed. But the initial concept was born in the fertile imagination of Merian C. Cooper. After stints as army fliers during World War I, Cooper and fellow adventurer Ernest B. Schoedsack had lived among primitive people in remote regions of the world as documentary filmmakers. When the two ventures into feature films, their subject matter was usually as thrill-filled as their real-life adventures. Cooper had often mentioned that a startling illustration of a charging gorilla in a book seen in his youth, *Adventures in Equatorial Africa* by P.B. Du Chaillu, had been the initial basis for **KING KONG**, and **WAR EAGLES** may have also found its genesis in the reading list of the producer's formative years. No stranger to the life and works of Victorian adventurer Sir Richard Francis Burton, whose literary achievements included one of the most comprehensive English translations of *One Thousand and One Nights* (frequently referred to as *The Arabian Nights*), Cooper may well have taken his inspiration from the adventures of Sinbad found in the collection of Eastern folktales. (In the legendary sailor's second voyage, Sinbad encounters a giant eagle known as a "Roc.") And 13th Century explorer Marco Polo described such a bird in his travels, stating it was capable of



**Merian C. Cooper magically makes KING KONG appear for Fay Wray but sadly couldn't make WAR EAGLES appear on the screen in his lifetime.**

carrying off an elephant.

Regardless of the concept's origin, **WAR EAGLES** would undergo numerous revisions before reaching a final draft screenplay. An early treatment by Harold Lamb (who had worked on a number of Cecil B. DeMille epics) and James Ashmore Creelman (co-writer on Cooper's **THE MOST DANGEROUS GAME**, **KING KONG** and **THE LAST DAYS OF POMPEII**) came in at a hefty 88 pages. Dated February 20, 1939, this version even manages to incorporate a spy subplot into the fantasy, with Jack (renamed Jimmy in other drafts) as a young pilot hired by a man named

Richtmeyer (later renamed Kovac) to go with him on an expedition to the Pole. While the basic story remains the same, in this initial submission Richtmeyer is an enemy agent working for the unnamed country preparing to attack the United States and, unknown to Jack, the real purpose of the expedition is for the spy to find a suitable site for a secret airbase.

The change of the name from Richtmeyer to Kovac for the secret agent may have stemmed from concerns about it sounding too German. Although America was not at war with Germany, the growing unrest in Europe was still cause for concern and Hollywood was very worried about ruffling feathers. After all, foreign sales of their films provided profits. And the few filmmakers who were not afraid to speak up (such as Jack and Harry Warner, the brothers of Warner Bros.) tended to find themselves scolded by Uncle Sam for causing potential PR problems abroad. (Only after the attack on Pearl



Harbor would national neutrality be abandoned.) Ironically, periodicals of the day were already speculating what "super science" the Nazis might be working on, and may have actually inspired the **WAR EAGLES** finale. (As it would turn out, before World War II was over, the intelligence community would discover that developing high-tech weapons was very high on Hitler's "To Do" list.)

Any political cloak-and-dagger subtext for the story was gone by the time the April 17, 1939 draft was turned in. In this version, daredevil pilot Jimmy Matthews is hired by absent-minded Professor Hiram P. Cobb to take him on expedition to find a legendary lost race of Vikings in the Antarctic. During a stop-over in Siberia, Cobb and Jimmy encounter a tribe of reindeer people called the Chuckchee, whose medicine man uses the claw of an enormous eagle as a talisman. The expedition resumes its journey, traveling farther north until they collide with a large white shape resembling a giant eagle during a snowstorm, forcing the plane down. They survive the crash and manage to salvage the radio from the plane and seek shelter when they encounter a Viking girl named Naru and...well, you know the rest. Another new element was also introduced this time around, with the dinosaurs now roaming a region known as the "Valley of the Ancients." (Willis O'Brien would later recycle the valley's name for yet another prehistoric project, **GWANGI**.)

The last set of revisions on **WAR EAGLES** from the team of Lamb and Creelman was dated July 15, 1939, but Cooper was still not satisfied with the direction the story was going. The project was offered to a number of writers at the studio, but none of them wanted anything to do with the unorthodox premise. Almost as an afterthought, it was shown to Cyril Hume, a novelist and screenwriter whose contract with MGM was coming to an end. (Neither employee nor employer seemed interested in extending his employment.) Intrigued by the idea, Hume agreed to have a go at **WAR EAGLES** while still on the payroll.

Fate could not have placed a more appropriate scenarist at Cooper's disposal. Cyril Hume had made his initial impact at MGM with 1931's **TRADER HORN**. Based on the popular 1927 book about the real-life adventures of Alfred Horn, an ivory trader in Central Africa, MGM planned to film the epic adventure in grand fashion and sent the cast and crew to Africa to film on location. (It was the first non-documentary production to attempt such a venture.) Primitive conditions, malaria and animal attacks turned the project into a nightmare. (A second unit would eventually be dispatched to Mexico to shoot addition material to intercut with the African and studio footage.) It was an ambitious and expensive production that resulted in a nightmarish mass of film that needed to be turned into a coherent narrative. Several writers had been asked to study the miles (and hours) of film in hopes of distilling it into a story, and most balked at the task. Hume knew of the project and, out of curiosity, decided to read the book upon which it was based. When MGM's story editor, Samuel Marx, sounded Hume out about taking a crack at **TRADER HORN**, not only was the writer able to help put together a story out of the jumbled mess, but the final film so impressed the studio that it became a special "roadshow" presentation. MGM would get even more mileage out of all the excess jungle footage, using it—and even some of the **TRADER HORN** music—in their popular Tarzan franchise. Stock footage and stock music would not be the only elements recycled from **TRADER HORN** for Tarzan; Hume became the studio's resident jungle adventure expert, penning 1932's **TARZAN THE APE MAN**, the first film in the long-running series of pictures starring Johnny Weissmuller as Edgar Rice Burroughs' jungle lord. (In fact, it was Hume that brought Weissmuller to MGM's attention when they were casting the classic.)

Just as he had "tightened" **TRADER HORN**, Hume pared **WAR EAGLES** down into something more manageable. One of the casualties of the rewrite was the subplot of the ape-man tribe. Their loss also meant the loss of a sequence in which the savages rope an Allosaurus like a wild horse and take it back to their underground lair in a crude wooden cart, as well as their raids on the Viking village to capture women for sacrifice to the sacred beast. Like the infamous



A scene from the abandoned **PEOPLE OF THE MIST**, inspired by another element from **WAR EAGLES** in which human sacrifices are offered to dinosaurs. In Harryhausen's version, the victims would be thrown down to the beasts from the idol.

deleted "Spider Pit" scene in **KING KONG**, these concepts were abandoned to both streamline the story and cut costs on what was going to be an incredibly expensive venture. (Another reason for possibly dropping the material is that it may have too closely mirrored the natives of **KONG** sacrificing maidens to the prehistoric gorilla.) His work on the project would mark a turning point in his career, and Hume would remain at MGM for many years (going on to pen the studio's 1956 science fiction epic **FORBIDDEN PLANET**, loosely inspired by Shakespeare's *The Tempest*.)

The first draft of **WAR EAGLES** turned in by Cyril Hume was dated July 31, 1939. In addition to eliminating the tribe of ape-men, Hume even dropped the character of Professor Cobb. Since the ultimate hero of the piece in each and every draft had been the airplane pilot, it was decided to make him the focus of the tale rather than just a hired hand on the expedition. Lieutenant "Slim" Johansen is an Army Air Corps pilot drummed out of the service after taking a prototype airplane for some unauthorized stunt flying around the Statue of Liberty. Impressed by his go-getter attitude, a pharmaceutical company offers Slim \$50,000 to fly a plane from the North Pole to the South Pole as a publicity stunt to promote their new antacid. Somewhere over the Antarctic, Slim's plan crashes into a giant white eagle in the mist. He survives the violent landing, but his plane is smashed beyond repair. Amazed to find himself in a tropical valley so close to the South Pole, before Slim has a chance to get his bearings he is greeted by the unexpected arrival of Naru, who has come to investigate the crash. She takes him back to her village, the inhabitants of which are descended from an ancient Viking race and, from there, the story pretty much plays out as before.

While Hume had been careful not to mention the Nazis, the unnamed foreign power menacing the U.S. was now using the distinctly German "Zeppelin" as the flying fortress armed with a ray weapon for the final fight. By the time of his October 10, 1939 screenplay, however, all references to the airship had been replaced by the more neutral term



"dirigible." And the script is careful to point out that the uniforms of the dirigible crew should not be identifiable as those of any particular nation. Final tweaking to that screenplay resulted in a set of revisions dated February 16, 1940.

As all these story changes were taking place, Merian C. Cooper had not been idle. In spite of the seemingly endless resources of the mighty MGM studios, the producer knew that no one at the company had the necessary special effects expertise to make **WAR EAGLES** a reality. Few in the industry knew enough about stop-motion animation to do the elaborate compositions that had been instrumental in making **KING KONG** such a success. It was the demands of the process that had prevented anyone from trying to copy **KONG**, and had lead to wild speculation in the press as to how the movie had been made. (Stories ranged from tales of a man in a gorilla suit to the use of a giant mechanical ape when articles about **KONG** appeared in print.) Cooper realized early on he was going to need the animation skills of Willis O'Brien, the model-making artistry of Marcel Delgado, along with a handful of other artists and craftsmen that had worked with him at RKO in bringing **KING KONG** to life. And so the talented team the producer had put together for **KONG** was reassembled at Metro-Goldwyn-Mayer. From a practical standpoint, it was an obvious choice. But from the viewpoint of studio politics it was an offensive move, and many at MGM quickly came to resent the arrival of these "outsiders." (Although MGM prop man George Lofgren would work alongside Delgado on the animation models. It would turn out to be the first of several stop-motion assignments for the often-uncredited Lofgren during his long career.) While O'Brien and his creative team were given a set of offices at the studio, they were denied access to the soundstages and would be forced to film FX tests for **WAR EAGLES** using large tents erected outside the lot.

As with **KING KONG**, Cooper needed to shoot test footage to show the studio executives what they were getting for their investment. Although the final screenplay was not yet in place, there were certain set pieces that the wily producer knew would survive the revisions. By carefully filming one of those scenes, he could not only use it to sell the powers-that-be on the viability of **WAR EAGLES**, but could turn around and cut the footage into the actual movie to save time and money. It had worked with **KONG** (the sailors encountering Kong at the log bridge, as well as the fight between Kong and the T-Rex, had actually been shot as test footage to promote the project), and there was every reason to believe the same approach could be applied here.

Shot in Technicolor, the first test sequence was made during the last quarter of 1938. A Viking warrior and his giant eagle are shown landing in a jungle clearing. The Viking dismounts and readies his spear as an Allosaurus attacks. His weapon has little effect on the beast and the Viking tries to escape, but the dinosaur attacks his eagle. Other eagles and warriors dive down from the skies to drive the Allosaurus away, hurling their spears at it. The dinosaur leaps up and grabs one of the eagles as it swoops by, throwing its rider to the ground. As the Allosaurus, distracting it while two warriors rescue their fallen companion. They get him to safety as the others succeed in killing the dinosaur.

After the raw footage had been edited together into a completed sequence and screened for studio executives, Cooper wanted to keep the ball rolling while their interest was high. In early 1939, a second test was started. This would depict members of the ape-men tribe capturing an



**An Allosaurus attacks one of the WAR EAGLES in this scene from the long-lost test footage.**

Allosaurus in the jungle, to which they would later attempt to sacrifice Naru. Sadly, surviving material suggests the second test was never completed, with only some stop-motion footage shot. Whether the sequence was scrapped because the ape-men had been dropped from the latest draft of the script, or because of MGM's growing concerns over the project, remains a mystery. While it would have made for a visually striking image, the studio was already concerned that the idea of using an airship for the finale was an outdated one in the wake of the 1937 *Hindenburg* disaster. Cooper, who owned interests in the aviation industry, knew such ships were still a viable option if the volatile hydrogen gas used in the *Hindenburg* was to be replaced with helium. (Germany's interest in using airship for long-range assault was hampered by the fact that the United States had a monopoly on helium production at the time.)

There were other factors at work behind-the-scenes that would ultimately keep **WAR EAGLES** from getting off the ground. Japan was already at war with China, Spain was being ravaged by a civil war, and Germany had recently annexed Austria. (The success of which had Hitler eyeing other potential "properties" in Europe.) Unrest overseas mean dwindling foreign markets for American movies. The global marketplace was making it increasingly difficult to predict the international appeal for such an unusual (and unusually expensive) production. Given the scope of Cooper's picture, **WAR EAGLES** was going to be a hefty investment of time and money. (Cooper himself reflected that, had they gone through with it, he could have been tied up for almost two years on the film.) The project had

been in development for over a year, resulting in eight different drafts of the script (five from Lamb & Creelman and three from Hume) and was still not ready to roll. In March of 1940, MGM officially pulled the plug.

It has become common over the years to dismiss the cancellation of **WAR EAGLES** as a direct result of Merian C. Cooper and Ernest B. Schoedsack returning to their previous military careers during World War II. While that would have certainly been an eventual issue, the two friends did not immediately abandon Hollywood for the war. After leaving





MGM, Cooper was an uncredited producer on Paramount's 1940 Technicolor jungle-based science fiction thriller **DR. CYCLOPS**, which Schoedsack directed. Cooper had foreseen the coming of the war, and had slowly sold off his interests in the aviation industry so as not to be branded a war profiteer, bidding a temporary farewell to film in 1942. After preproduction work on a proposed version of **JUNGLE BOOK** for director Arthur Lubin, Cooper joined the U.S. Army Air Forces (as did Schoedsack). Now "Colonel Cooper," he would serve as a logistics liaison in India before going on to China to become chief of staff for General Claire Chennault's Flying Tigers to aid Chiang Kai-shek.

Although MGM grounded **WAR EAGLES**, the film's preproduction period would help launch the career of a fresh new face in fantasy filmmaking when Willis O'Brien invited an enthusiastic fan to the studio. A young man named Ray Harryhausen, who had seen **KING KONG** as a young teen, had been so impressed by the innovative film that he began experimenting with special effects on his own with a 16mm home movie camera. One day in late 1938, during his senior year in high school, Harryhausen noticed a girl from his social studies class in study hall was reading a copy of the screenplay for **KING KONG**, illustrated with production art from the film. Going over to ask her about the book and explaining his own interest in the movie, he discovered she was Margaret Redmond, the daughter of Harry Redmond, a special effects technician who worked with Willis O'Brien and Merian C. Cooper on **KING KONG**, **SHE** and **THE LAST DAYS OF POMPEII**. (Her brother, Harry Jr., also worked in special effects and had assisted their father on both **KONG** and **SON OF KONG**.) She told him what a nice man "O'Bie" was, and that he and Cooper were working on **WAR EAGLES** over at MGM, and urged Harryhausen to telephone O'Brien at the studio. After a couple of days trying to screw up enough courage to make the call, Harryhausen was shocked when O'Brien himself answered the phone. The animator was very encouraging to his young fan, and invited him to drop by the studio to see what they were up to. Arriving at MGM on the appointed day, Harryhausen was overwhelmed by what he saw. The three offices being used by O'Brien and his crew were overflowing with some 200-300 pieces of art (drawings, paintings, storyboards, etc.). O'Brien looked over some of Harryhausen's own work, encouraging the young animator and offering advice. That first meeting between the two was an historical event in cinematic history, leading to further collaborations (the first of which was working on one of George Pal's "Puppetoons") and eventually resulting in Academy Awards for each of them.

**WAR EAGLES** may have been shelved, but several of the set pieces intended for it would find new life in future projects. Willis O'Brien remained intrigued by the idea of giant prehistoric birds, working with Jerome "Jerry" Cady on an idea for a possible Marx Brothers movie to be called **THE GIANT PELICAN**. While it was but one of many unrealized projects, O'Brien would develop yet another variation on the theme with an eye toward selling the story as a vehicle for the comedy team of Lum and Abner. The basic premise, known alternately as **MATILDA** and **THE ISLE OF WOMEN**, had our heroes in a runaway circus balloon that lands on a prehistoric island where dinosaurs dwell and the only humans are a tribe of Amazon women. The giant pelican of the earlier outline was now replaced by a Brontosaurus, the "Matilda" of the title. Like **WAR EAGLES** these never saw the light of day, but O'Brien would keep the concepts alive while developing other film treatments.

In 1941, a year after **WAR EAGLES** had become a bittersweet memory for all concerned, John Speaks approached Willis O'Brien



**Willis O'Brien at work on an oil painting for GWANGI. The painting, along with other dinosaur-related material would be sold to the Nassour Brothers, who produced BEAST OF HOLLOW MOUNTAIN. The painting is currently owned by Edward Nassour, Jr.**



**Willis O'Brien's original GWANGI allosaurus. The one in the middle is the articulated animation model, flanked on either side by a plaster casting on the left and the original clay sculpture on the right.**

about the possibility of a joint venture. Just as Merian C. Cooper incorporated his personal passions into many of his projects, O'Brien would do the same, frequently trying to find a way to work dinosaurs, rodeos and bullfights into his films. As a result, the O'Brien-Speaks collaboration resulted in **GWANGI** (according to O'Brien the term came from an Indian word for "lizard"), a genre-crossing story that pitted modern-day cowboys against prehistoric beasts (relocating some of the dinosaur sequences from the aborted **WAR EAGLES** to a Southwestern setting). Speaks, founder of the independent film company Colonial Pictures, had worked with both O'Brien and Cooper in the past (**THE DANCING PIRATE**, **THE**

**LAST DAYS OF POMPEII**) and knew the demands inherent in a production like **GWANGI**. Adding to the time and cost of a complex stop-motion film, **GWANGI**—like **WAR EAGLES**—was planned as a Technicolor feature. Because of RKO's past experience with this type of picture, the producer approached that studio with the project. The head of RKO, George Schaefer gave O'Brien's "dino rodeo" the go-ahead with a budget of \$552,000.

**GWANGI** opens as T.J. Breckenridge and her rodeo arrive at Zenith, a small town near the Arizona badlands. In town she and some of the cowboys from her show cross paths with Tuck Kirby, one of TJ's old boyfriends. They also encounter a man named Carson, who runs a little museum in Zenith. Excited over the recent arrival of some dinosaur fossils for the museum, Carson shows off these latest acquisitions to the rodeo folk. Noticing the cowboys' interest in the prehistoric beasts, a local Navajo Indian named Charlie tells them about a herd of miniature horses (*Hyracotherium*, also known as *Eohippus* or "Dawn Horse"), which can still be found in the badlands. Tuck is excited by the news, knowing what an attraction the midget horses would be for TJ's rodeo. Charlie tells the group to ride east for three days until they come to a landmark called the "Sentinel of Stones," which lies beyond the "dead forest" and a river of lava. There they will find the horses, which come from "The Valley of the Ancients."

Gathering their gear, Tuck, TJ and her men set off to track down the tiny prehistoric horses. After traveling through the Petrified Forest,



they find the stone "Sentinel," a tall column of rock upon which is perched what appears to be a large bat-like creature. The strange beast is forgotten when one of the cowboys spots the miniature horses. The expedition goes after the small but elusive herd, tracking them into the hidden valley, which is only accessible through a narrow fissure in the canyon wall barely wide enough to allow the riders and their mounts to pass through. No sooner are they inside the valley when a pterodactyl, the large creature that had been roosting atop the Sentinel, swoops down and attacks, tearing one of the cowboys from the back of his horse. As the pterosaur tries to fly away with its prize, the unexpected weight of the man causes the creature to crash to the ground. Tuck manages to kill it, but the expedition is far from safe. All the commotion of these newcomers has attracted the attention of "Gwangi," an Allosaurus that rules over the valley.

Gwangi spots the dead pterodactyl and wastes no time in making it his next meal. TJ and her men decide a living dinosaur would be an even greater attraction for their rodeo than the midget horses, but their attempts to rope or trap it meet with little luck. The confrontation between men and beast is interrupted by the arrival of another dinosaur, a Triceratops. The two behemoths square off in a battle to the death. Gwangi kills the three-horned beast and then returns his attention to the cowboys, who are still determined to bring him back alive. The hunters become the hunted and are forced to flee as Gwangi gives chase. The cowboys escape the valley the way they came in, through the fissure. Furious, Gwangi tries to force his oversized body into the narrow opening to pursue his prey. The dinosaur manages to work his way through, only to trigger a rockslide that knocks him unconscious as he emerges on the other side. TJ's men take advantage of the creature's mishap and tie him up. While some of them begin building a crude wooden wagon to haul him back to the rodeo, TJ goes back to town to get a tractor for towing the beast.

Back in Zenith, TJ prepares the debut of her new animal act and displays a savvy sense of showmanship by inviting the world's press to cover the event. A group of lions (or mountain lions) that are part of TJ's show have grown increasingly nervous by the presence of the prehistoric beast. On opening night, the big cats are thrown into a panic and escape their cage, attacking the Allosaurus. Fiercely defending itself, the dinosaur breaks free. The rodeo audience is horrified, fleeing as Gwangi makes his way through Zenith, destroying buildings and attacking a bus, which it regards as another beast. Trying to make its way back home, Gwangi leaves the town and heads out into the country. Tuck manages to lure the dinosaur to the edge of a cliff, and TJ uses a truck to send Gwangi plunging to his death.

Work on **GWANGI** carried over into 1942. By now America was involved in the Second World War. Between the conflict's impact on the economy, coupled with a change in management at RKO, **GWANGI** was dropped from the studio's production slate in spite of the \$50,000 already invested in it. A screenplay had been completed by Harold Lamb and Emily Barrye (who, like Lamb, had also worked for Cecil B. DeMille), and composer Paul Sawtell had been commissioned to write the score. The three leads had also been signed, with Anne Shirley as T.J. Breckenridge, James Craig as Tuck Kirby and Edgar Kennedy as Carson, the museum curator. (While there is no evidence to indicate this was being considered, one would certainly see Noble Johnson being cast as Navajo Charlie, given his past work with RKO and Willis O'Brien.)

A large amount of art had been prepared for the project, including a half dozen glass paintings by Juan Larrinago (who, with brother



An O'Brien-inspired illustration for **GWANGI** by Ray Harryhausen, who would revive his mentor's original project.

Mario, had worked with O'Brien and Cooper at RKO years earlier), along with production sketches by O'Brien and concept paintings in oil by Jack Shaw (later a matte artist on **MIGHTY JOE YOUNG**). There were also a number of two-foot wide "temporary dioramas" cut out of cardboard prepared for some of the special effects sequences. Created as a visual reference tool, these allowed the filmmakers to break down each scene into its separate elements to determine what would be live action, what would be rear projection, stop-motion animation, glass paintings, etc. (Several years ago some of this material was discovered in an attic of a building on the old RKO lot at Culver City and Ray Harryhausen was called to identify it. Unfortunately, many of the pieces were incomplete.)

Going beyond the flat art, Marcel Delgado had finished the Gwangi animation model. (There has been some unconfirmed speculation over the years that the Allosaurus armature used for Gwangi may have been one of the armatures originally built for **WAR EAGLES**.) Ray Harryhausen, who visited O'Brien at RKO during **GWANGI**'s preproduction, has said of the articulated Gwangi figure "...it had a wonderful skin texture, but it had not been painted." At the time of this writing, it still remains unknown whether or not any test footage was actually shot for the film. Upon canceling **GWANGI**, RKO offered their interest in the joint venture to Colonial Pictures. Without the backing of a studio, the independent company decided not to renew their own option and allowed the rights to revert over completely to RKO, who eventually sold it. Dejected, O'Brien gave Harryhausen a copy of the script and some of the preproduction art. (It would prove to be a fortuitous decision, as Ray's rediscovery of the material would result in resurrecting the project in the Sixties.)

Having two projects like **WAR EAGLES** and **GWANGI** canceled back-to-back was disappointing, but O'Brien was never discouraged enough to stop forging ahead. His storytelling instincts told him that having a hero roping a dinosaur was still an exciting idea that could be a big draw at the box office. And so, in 1944, he put together a film treatment called **EMILIO AND GULOSO**, co-written with his wife Darlyne.

Emilio, a young Mexican boy, raises a newborn bull to adulthood. The bull, known as "Guloso" ("Greedy") because of its appetite, is gentle enough toward Emilio that the boy can ride on its back like a horse. During one such ride Emilio and Guloso venture into an isolated area known only to the local Indians, where they encounter a dinosaur. Having never heard



One of the surviving **WAR EAGLES** animation armatures, roughly the size of an adult crow.



of such animals, upon his return home the boy tells his family and friends about the lizard as big as a house, but no one takes him seriously. Insisting that the story is true, Emilio's intensity makes his parents worry that he has a fever and has been hallucinating.

The incident is soon forgotten after Emilio's mother becomes sick. To pay for her medicine the family is forced to sell Guloso to Senor Garzan, who wants to use the animal in the bullring. Hoping to save the bull, Emilio tells Garzan he would make much more money by displaying the giant lizard he has seen. Garzan does not believe in the dinosaur, but tells Emilio if the boy can bring him such a beast he can have Guloso back, with an extra thousand pesos in addition to what he has already paid for the bull.

With the help of his friends in the Indian tribe, Emilio sets off toward the mist-filled hidden valley where the giant lizard lives. The group is attacked by enormous prehistoric birds (this time hawks instead of eagles), which snatch up one of the cows the Indians had brought as bait to trap the dinosaur. The men use torches to drive the rest of the birds away and continue on their journey. The hunting party is successful and an Allosaurus is captured. Their prize is loaded onto a cart (or "carreta"), which is then pulled by a team of oxen back to town. As the cross a narrow bridge, however, the cart's wheels slip over the edge of the bridge and the vehicle overturns. In a mixture of fear and fury the beast breaks free from the wreckage and goes on a rampage.

Emilio, who rode ahead to tell Garzan about capturing the creature, is unaware of the disaster. He finds Garzan at the arena, where a bullfight with Guloso is about to begin. The businessman still does not take the boy's story seriously, but good-naturedly invites Emilio to watch the bullfight with him, promising to listen to his tale afterwards. During the bullfight the dinosaur, attracted to the arena by the cheers of the spectators, bursts into the bullring. The crowd panics, and people and animals trample each other in an effort to escape. Emilio rushes from his seat to go to Guloso. Ignoring the puny bullets and swords used by some of the braver men against it, the dinosaur spots Emilio and closes in for the kill. Guloso comes to the boy's aid, instinctively, protecting the boy who raised him. Bull and dinosaur square off, and Guloso manages to gore the beast with his horns, killing it. But Guloso has also suffered fatal wounds during the fight, and the fallen animal dies as Emilio cradles the bull's head in his lap.

Although Willis O'Brien had little luck placing **EMILIO AND GULOSO** with a producer, he was about to get a consolation prize that would result in one of the best-known films of his career, overshadowed only by **KING KONG**. Inspired by the book *Toto and I*, Augusta Maria Hoyt's account of raising an orphaned gorilla on a plantation in Africa, **MIGHTY JOE YOUNG** (1949) found both Merian C. Cooper and Willis O'Brien exploring familiar themes. Once more the plot featured a giant gorilla, and the collaborators would finally get to show cowboys roping a prehistoric beast rodeo-style. Even the lion attack envisioned for **GWANGI** would find a new home here. (Yet another piece of their past would find its way into the finished film: one of the tiny 6 1/2 inch Viking figures from **WAR EAGLES** was stripped down and turned into an



Ray Harryhausen illustration for Willis O'Brien's **VALLEY OF THE MIST**.

animated stand-in for Terry Moore for scenes where Joe holds her over his head while she plays the piano.)

Co-produced by Merian C. Cooper and the legendary John Ford, **MIGHTY JOE YOUNG** started production in 1947. O'Brien had Cooper hire Ray Harryhausen, and the aspiring young animator's first job on the project was to cut mattes for O'Brien's preproduction art. By the time the project wrapped, Harryhausen had provided 80% of the picture's stop-motion work. The success of the film (winning the Oscar for Best Visual Effects at the 1950 Academy Awards) encouraged O'Brien to try his luck again. He dusted off his treatment for **EMILIO AND GULOSO**, revising and retitling it **EL TORO ESTRELLA** ("THE STAR BULL"). The rewrite played up the role of the prehistoric beasts, with the discovery of dinosaurs in the jungles of Mexico. Additional changes found the boy and his bull renamed Luiz and Bobito, as well as the inclusion of a native tribe who help Luiz battle the monsters of antiquity that live in a valley filled with the ruins of an ancient city.

O'Brien initially offered **EL TORO ESTRELLA** to Merian C. Cooper, who turned it down. Finally producer Jesse Lasky (along with brother William) optioned the rights and assigned his son, Jesse Jr., to do the screenplay. Appreciating the skills needed to get this type of story onscreen (as well as their achievements on **JOE YOUNG**), Lasky put both O'Brien and Ray Harryhausen on a six-month retainer for pre-production. Lasky Jr., with contributions from Richard Landau (who would go on to work on the 1951 dinosaur film **LOST CONTINENT**), turned in a completed screenplay with the more intriguing title **VALLEY OF THE MIST**. (As if invoking echoes of **WAR EAGLES**, one sequence had natives trying to lasso a pterodactyl in flight.) Once again it was hoped to film in Technicolor, and Lasky—who had co-founded Paramount Pictures—approached his old studio with the project. Like Cooper before them, they also passed on the production, as did the other investors Lasky tried to interest. (In the years that followed, Harryhausen has speculated that the time and money such a film would require may have been the factor against finding funding. And it did not help that **MIGHTY JOE YOUNG**'s budget had gone over initial estimates due to some "creative accounting" at RKO.) After Lasky failed to get financing, the rights reverted back to O'Brien in 1950. Three preproduction sketches by Harryhausen, two watercolors by O'Brien, along with a draft of the screenplay dated December 22, 1949, still survive.

The loss of **VALLEY OF THE MIST** left Willis O'Brien and Ray Harryhausen unemployed but not unenthusiastic. The two continued to kick around ideas for a new dinosaur film throughout 1950.



One of the stop-motion animation armatures for a **WAR EAGLES** Viking.



Working with Cyril Hume, a story called **THE GREAT ADVENTURE** was put together. Highly derivative of **KING KONG**, the plot revolves around a ship and crew who travel around the globe to capture wild animals for shows and zoos, only to end up marooned on an island of prehistoric beasts. (In 1952, Merian C. Cooper would consider a similar premise for a Cinerama project that he called **THE NEW ADVENTURES OF KING KONG**. Considered by some to have been intended as a remake of the 1933 film, Cooper's actual plans were to set this movie in the midst of the original story, with the ship carrying Kong back to New York forced to seek shelter on an island of prehistoric monsters during a storm.)

Although **THE GREAT ADVENTURE** was never undertaken, Harryhausen would develop a more original dinosaur story that he would come to refer to by the vague working title **SOUTH AMERICAN ADVENTURE**. A young couple, Joe and Toni, have been sent to the jungles of Guatemala in hopes of finding oil. They encounter a tribe who worship an idol that looks like a prehistoric beast. Continuing their expedition, they discover other such idols in the jungle. Joe and Toni set off explosive charges to see if the area contains oil deposits, unaware that the blast has disturbed the slumber of an Allosaurus in a nearby cave. Only when the dinosaurs attacks their camp do the explorers realize the stone idols were more than just the product of native superstitions. While Harryhausen's solo career was about to take off, **SOUTH AMERICAN ADVENTURE** remains one of many unsold projects from the filmmaker.

Meanwhile, Willis O'Brien continued his own quest to come up with another "Jurassic classic." Never a man to let an unused idea go to waste, especially if its imaginative imagery appealed to him, he again looked to his past to plan his future. While **WAR EAGLES** may have had its wings clipped by the front office, he was convince there was still material to be mined from the concept, as well as from that of **GWANGI**. This conviction resulted in a 16-page outline called **THE EAGLE**:

Andy Daley and Clyde Russel are a pair of friendly rival ranchers living near the Grand Canyon. Lifelong pals, both had settled in the Southwest with their families as boys during the heyday of stagecoach travel. Indians in the area tell of a local legend about a giant eagle that lives high up in the mountains. While many dismiss the tale as myth, Andy believes because he has actually seen it.

When dead cattle begin littering the landscape, their bodies mutilated as if fed upon by some savage beast, the neighboring ranchers are in an uproar and blame the giant bird for the attacks. Keeping watch to protect his livestock, one rancher spots the giant eagle in flight. Grabbing his gun, he opens fire and hits the bird in one wing. The eagle plummets to the ground, crashing in a remote area of Andy's property. Seeing it come down, Andy goes to get a better look at this legendary creature. To his surprise, the eagle is still alive. In awe of the magnificent beast, he decides to nurse it back to health.

Eventually Andy confides to Clyde he has the eagle, which he keeps in a corral until its wing mends. Clyde worries that the eagle is responsible for killing the cattle until Andy points out the cow mutilations have continued in spite of the bird being wounded and unable to fly. Word gradually spreads among the rest of the ranchers that the eagle still lives, and a group of them go to Andy's ranch to confront him about the beast. Andy good-naturedly reminds them the attacks on their livestock have not stopped, even though the eagle is not strong enough to leave the corral. He takes the self-proclaimed posse to see the giant bird, which is playing with a boulder the way a kitten would play with a ball of yarn. Although not completely convinced the eagle is innocent, the group is temporarily appeased and leaves in peace.

One morning Andy discovers the eagle is gone. Deciding it had recovered enough to return to its home in the mountains, the rancher decides to see if he can find its nest. He invites Clyde to join him for a



**In 1982 Ray Harryhausen and Michael Winner planned a film version of H. Rider Haggard's PEOPLE OF THE MIST, in which Harryhausen planned to depict a tribe who ride on the back of giant eagles. By 1983, it was clear the project would never go into production.**

few days of camping in the mountains, like they used to do in their younger days, carefully keeping the real reason for the trip a secret. In spite of this, during the impromptu expedition Andy lets it slip that the eagle is gone. Clyde guesses their camping trip is an attempt to track the bird, but Andy denies it.

That night the two men camp near a river, and are awakened by the terrified cries of their horses. Across the stream is a huge reptilian beast that stands nearly 10 feet tall. (While not actually identified as such in O'Brien's outline, surviving material suggest this was to be an Allosaurus.) The dinosaur, eyeing the horses, eying the horses as potential breakfast, crosses the stream for his meal. The two friends open fire on the beast. Although their bullets fail to kill it, the creature flees, heading off toward its home in a nearby canyon.

Andy and Clyde try to track the beast back to its lair, but to no avail. Reluctantly, the two turn back and head for their homes. Arriving at his ranch, Andy discovers the giant eagle is there, waiting on his newfound friend. Realizing the enormous bird could carry him places that his horse could not, Andy sets about taming the bird so he can ride it. Although not an easy task, Andy eventually gets the eagle saddle-ready.

With Clyde following on horseback (taking Andy's horse along with him), Andy climbs up onto the eagle and sets off toward the mysterious canyon where the dinosaur disappeared. Upon reaching the canyon, Andy discovers this is also the eagle's home when they land in a enormous nest high up in the cliffs overlooking the valley. The canyon is filled with lush tropical plants and numerous dinosaurs roam the area.

Descending from the nest and making his way down into the valley, Andy is charged by a young dinosaur. Andy plunges into the river that runs through the canyon. Although the small dinosaur is afraid to follow him into the water, its older—and much bigger—parent is not. The rancher reaches the other side of the river with the larger dinosaur in pursuit. As the beast gains on him, the giant eagle swoops down to attack the creature and protect the man that had saved its life. After driving the dinosaur away, the eagle lands and lets Andy climb onto his back. Andy and the eagle leave the valley to rejoin Clyde, who has been unable to keep up with them on his horse.

From the air Andy see an Allosaur has picked up Clyde's scent and is heading toward the rancher, who is unaware of the danger lurking nearby. Andy guides the eagle down and dismounts. As Andy joins Clyde, the eagle goes after the dinosaur, beating at it with its great wings. While the bird is able to slow the beast down, allowing Andy and Clyde time enough to escape on horseback, the dinosaur will not



be denied its prey and pursues the ranchers into town.

People and livestock alike flee in terror as the prehistoric creature tears its way through the western town. The dinosaur is confused by the chaos. Taking advantage of this, Andy and Clyde attempt to rope the beast and bring it down. As the Allosaurus breaks its restraints, the eagle comes to their rescue and finally kills the dinosaur. After the two ranchers tell the townsfolk about the prehistoric valley and the need to seal it off before more monsters can attack the cattle, the eagle leaves Andy for the last time. Its debt to the man who nursed it back to health repaid, apparently it has had enough of so-called civilization.

Sadly, it appears Willis O'Brien never showed **THE EAGLE** to anyone. Or, if he did, it was quickly dismissed. Although O'Brien registered his story, he apparently never put together any concept artwork with an eye toward pitching it to a producer. In 1984, the outline would become part of a package of unrealized and unsold O'Brien projects his widow Darlyne left to English animator Steve Archer. (Archer, along with Jim Danforth, had assisted Ray Harryhausen with the stop-motion work on 1981's **CLASH OF THE TITANS**.)

O'Brien's dream of putting ranchers, cattle and dinosaurs together onscreen finally came true when the Nassour Brothers (Edward and William) optioned his earlier bull-and-dino story. In addition, the Nassours also purchased the Allosaurus model from the aborted **GWANGI** as the "star" of their new film, **THE BEAST OF HOLLOW MOUNTAIN** (1956). In spite of the excellent craftsmanship of the animation model, it would be stripped down to its armature and used as the basis for a less impressive creature for its big screen debut. Yet O'Bie still had cause for celebration; **BEAST OF HOLLOW MOUNTAIN** would mark the first time such a stop-motion adventure had been attempted in widescreen and in color. And it looked as if this could be the start of collaborations with the Nassours, as they optioned four other outlines from O'Brien: **THE LAST OF THE LABYRINTHODONS**, **BELOW THE BOTTOM**, **THE VINES OF CERES** and **THE DEVIL'S SLIDE**.

Although not directly involved with the production, O'Brien did receive an onscreen story credit for **THE BEAST OF HOLLOW MOUNTAIN**, which drew upon ideas from **GWANGI** as well as **EMILIO AND GULOSO**. Unfortunately the finished film would wait until almost the third act before giving audiences a good look at the "Beast," an Allosaurus down Mexico way with a taste for cows and cowboys alike. It would not be the last time Willis O'Brien's influence would be felt in another filmmaker's work. In 1960 producer Jack Harris and director Irvin S. Yeaworth Jr., the team who gave us **THE BLOB** (1958) and **THE 4D MAN** (1959), decided to try their luck with drive-in fare again. The result was **DINOSAURUS!**, the tale of a construction crew on a Caribbean island who discover a Tyrannosaurs, a Brontosaurus and a Neanderthal Man preserved in suspended animation. Needless to say, they do not stay in hibernation very long. Although Willis O'Brien was not involved, the film included two sequences with the T-Rex that could have been lifted directly from his outline for **GWANGI**; a scene in which the dinosaur attacks a bus, and the beast's death when a piece of construction equipment is used to knock him off a cliff. Frequent



**THE BEAST OF HOLLOW MOUNTAIN** in action.



O'Brien colleague Marcel Delgado, however, was part of the production team, creating the stop-motion models of the prehistoric creatures.

In the Mid-Sixties, England's Hammer Films was trying to promote its next project as their 100th production. Whether this was accuracy or simple showmanship was irrelevant; the studio wanted their next movie to be special. After initial plans for a remake of **KING KONG** fell through, it was suggested that a remake of another dinosaur film, 1940's **ONE MILLION B.C.**, might prove just as popular. Like **KING KONG**, **ONE MILLION B.C.** had been a hit with audiences, going on to become the #1 box office attraction of that year. Unlike **KING KONG**, however, **ONE MILLION B.C.** used slow-motion special effects footage of lizards optically



enlarged to appear as dinosaurs. It was a technique that would prove quicker and cheaper than the stop-motion approach of **KONG**. (The 1940 film would provide copious amounts of "giant lizard" stock shots for an almost endless list of low-budget sci-fi thrillers in the years that followed.) Hammer wisely decided against going with an all-lizard cast for the prehistoric menagerie of **ONE MILLION YEARS B.C.** (1966), and hired Ray Harryhausen to prove the stop-motion magic needed to bring their lost world to life. Like its predecessor nearly a quarter of a century earlier, the new film was a hit and dinosaurs were once again a prominent part of pop culture.

The success of **ONE MILLION YEARS B.C.** prompted Ray Harryhausen and producer Charles Schneer to follow it up with another prehistoric themed film. An earlier hit for Schneer and Harryhausen had been **THE 7TH VOYAGE OF SINBAD** (1958), which led to discussions of bringing Sinbad back and having the legendary sailor encounter dinosaurs roaming amidst ancient ruins in the jungles of Mexico. As the two men considered other possibilities, including trying to revive **WAR EAGLES**, Harryhausen came across O'Brien's original **GWANGI** material stored in his garage. With westerns also popular at the box office, the two agreed **GWANGI'S** combination of cowboys and dinosaurs had a lot of potential and Schneer tracked down the current copyright holder. (Forest Park Productions had acquired the property in 1966, perhaps themselves inspired by **ONE MILLION YEARS B.C.**)

Because of the advances in weapons technology that had been made since O'Brien's original film treatment, coupled with the frequent use of the military coming to the rescue in so many giant monster movies of the Fifties, it was felt **Gwangi** would be too easy to kill in modern times. So, as O'Brien's outline was revised (under the working title **THE VALLEY WHERE TIME STOOD STILL**), it was decided to relocate the action to 1900, "somewhere south of Rio Grande." Finally reaching the screen as **THE VALLEY OF GWANGI** (1969), the project was initially developed for Columbia Pictures, who had backed so many of Schneer and Harryhausen's films. But as the projected costs for the production began to rise, Schneer found the studio reluctant to bankroll this latest venture. Because of his connections with Eliot and Kenneth Hyman while working on **ONE MILLION YEARS B.C.**, Harryhausen was able to interest them in getting Warner Bros.-Seven Arts to back the picture. One can only wonder what Willis O'Brien, who passed away in 1962, would have thought of seeing his prehistoric rodeo realized in such grand fashion. (Tragically, through an oversight, O'Brien's name does not appear anywhere in the film's credits.)

Around the time Schneer and Harryhausen were re-imaging O'Brien's **GWANGI**, George Pal and Jim Danforth became interested in seeing **WAR EAGLES** take flight. Having already provided MGM with a series of fantasy-adventures involving stop-motion, the two filmmakers would have seemed the perfect pair to tackle the task. Unfortunately, at the time, no one at MGM was able to track down any of the surviving material from the Cooper-O'Brien project. Nearly a decade later, another search of the MGM archives would prove more fruitful....

As with **THE VALLEY OF THE GWANGI**, Ray Harryhausen and Charles Schneer began planning **CLASH OF THE TITANS** (1981) for Columbia Pictures. Initially enthusiastic about the mythological epic, which was intended to be a companion piece to their earlier **JASON AND THE ARGONAUTS** (1963), Columbia ultimately balked at the proposed budget, forcing the filmmakers to seek backing from other studios before finally finding themselves at Metro-Goldwyn-Mayer. After **CLASH OF THE**



Between completing **ONE MILLION YEARS B.C.** and starting **THE VALLEY OF GWANGI**, Ray Harryhausen considered pitting Sinbad against dinosaurs in a follow-up to **THE 7TH VOYAGE OF SINBAD**.

**TITANS** opened to appreciative audiences everywhere, MGM was interested in continuing their collaboration with Harryhausen and Schneer. The two decided the time was ripe to resurrect **WAR EAGLES**, especially since MGM already owned the property.

(Perhaps Harryhausen was even slyly testing the waters for just such a venture when he included a giant vulture in **CLASH**.) Three different drafts of the script were unearthed in the studio's library, although most of the preproduction art appeared to be long gone. Three of the four eagle animation armatures were recovered, all of which were roughly the size of an adult crow. (The other armature, along with additional vintage stop-motion memorabilia, was recovered in the Seventies, found tucked away in a trunk of material that had belonged to Willis O'Brien associate Pete Peterson.)

History repeated itself as MGM once again decided to drop the project, telling Schneer and Harryhausen that a period adventure would have little or no appeal at the box office. Ironically, the biggest moneymaker that year was **RAIDERS OF THE LOST ARK**...an adventure movie set during the same era as **WAR EAGLES**. The following year, producer/director Michael Winner contacted Harryhausen about a film adaptation of H. Rider Haggard's novel *The People of the Mist*. Months of writing and rewriting went into the







An oil painting by Ray Harryhausen from the late 1930s. This imaginative depiction of cowboy and Allosaurus appears to predate Willis O'Brien's *GWANGI*.

screenplay, in which Harryhausen had hoped to incorporate ideas that seemed as much inspired by Cooper and O'Brien as by Haggard: People riding atop giant eagles, and victims offered in sacrifice to dinosaurs. But by 1983 it was clear the project was getting bogged down and would never see production. Yet another quarter century would pass before the beating of distant prehistoric wings would be heard again....

Carl Macek is probably best known to fans of the *fantastique* as the man who introduced Japanese animation (more commonly known as *anime* or, occasionally, Japanimation) to mainstream America, via the 1985 series *ROBOTECH*. A producer, writer and director, the filmmaker wrote the insightful book *The Art of HEAVY METAL: Animation for the Eighties*, served as a consultant on *HEAVY METAL 2000*, and was the screenwriter for *LADY DEATH*, the animated feature based on the popular comic book character.) For someone whose career had been built around futuristic, cutting edge subject matter, it came as something of a surprise when, in July of 2008, Angelgate Press published a new novel by Macek...a new novel based on an old subject...a new novel called *War Eagles*, with an introduction by Ray Harryhausen.

Macek's *War Eagles* is an imaginative tale, cleverly incorporating elements from many of the earlier versions of the project, as well as taking advantage of historical hindsight. Having sifted through so much of the surviving material, Macek delivers a strong thriller that is probably the most dramatic incarnation of Merian C. Cooper's vision yet. (While Macek was the author of the novel, revising Cooper's concept to make it more relevant was a task he shared with Debbie Bishop. Bishop, along with Ray Harryhausen's agent Arnold Kunert, would also serve as editor on Macek's manuscript.)

The year is 1939. J. P. Brandt is a test pilot for the U.S. Army Air Corps. In an effort to impress President Roosevelt with the abilities of a prototype for a new long-range bomber, Brandt decides to take the bomber out for an unauthorized test flight. During FDR's speech to kick off the New York World's Fair, Brandt buzzes overhead in the prototype. Unfortunately, flaws in the plane's design cause it to crash, nearly killing the president and the crowd gathered there for the opening of the fair. Following his court-martial for the misadventure, Brandt is dishonorably discharged and his career as a pilot appears to have come to an end.

Lou Carson (a character inspired by Merian C. Cooper), the aviation entrepreneur who had designed the bomber, is impressed by the



... "It came as something of a surprise, when, in July of 2008, Angelgate Press published a new novel by Macek...a new novel based on an old subject...a new novel called *War Eagles*, with an introduction by Ray Harryhausen."

initiative Brandt showed on the ill-fated flight, as well as his past performance as an army pilot. (It had been in deference to his past service record that the army tribunal decided against sending Brandt to prison.) Carson has a new experimental plane, the UB14, he wants Brandt to take it on a shakedown run around the world. But it's no ordinary global flight. Carson wants his new aircraft to be the first to go around the world by traveling from pole to pole. Brandt is to go up to the Arctic Circle, and then make his way from the northernmost tip of the world down to the South Pole. Carson is convinced such a venture will not only reestablish the reputation of his company after his bomber failed over the World's Fair, but will also restore Brandt's aviation career as well. Accompanying Brandt on the flight is Kolinsky, a Polish immigrant who will be Brandt's co-pilot and navigator, as well as Carson's son Will, a young engineering student who will be documenting their historic flight.

The trip begins as a grand adventure. Then, over the Arctic Circle, they spot a group of uncharted islands, the largest of which appears to be an extinct volcano. The plane is suddenly attacked by a giant white eagle, which considers the aircraft to be a rival bird. Damaged, the UB14 is forced down. Brandt guides the plane down into the massive mouth of the dead volcano, the interior of which is now filled with a rain forest. He manages to crash-land the aircraft in a river that runs through the lush landscape, but is thrown free of the plane through its damaged cockpit. He watches in horror as the river carries the aircraft and his two companions over a waterfall, where they vanish in the mists below.





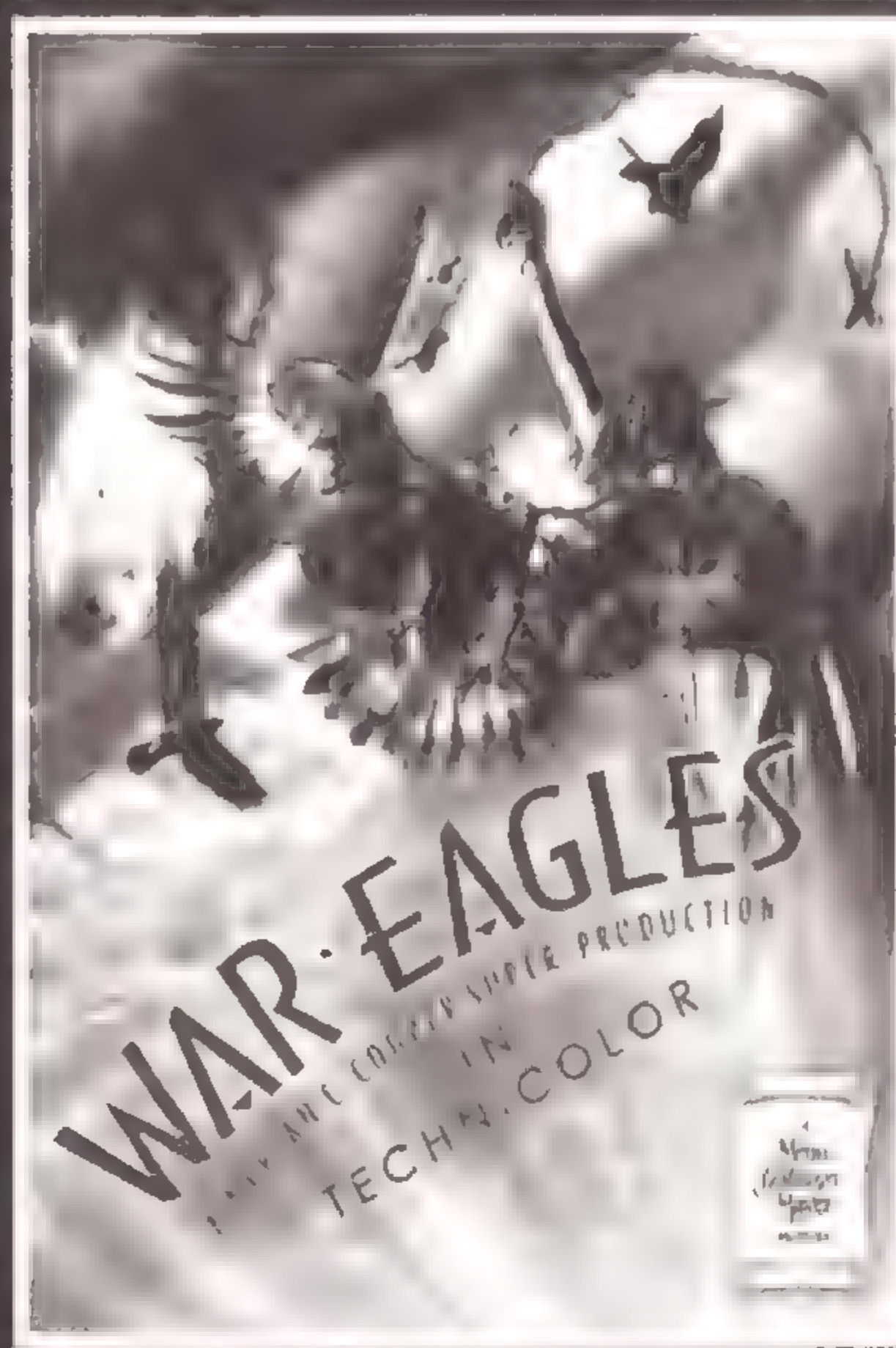
Brandt is rescued by Naru, a warrior woman from a lost race of Norsemen who live on the volcanic island and use the giant eagles for flight and fighting. Brandt is taken by Naru to live with the Viking tribe, and the two become romantically involved. During his stay, the pilot manages to capture and tame the giant white eagle that damaged his plane, and learns to ride it as the Vikings do. After a ferocious battle between the Vikings and a herd of dinosaurs, Brandt proves himself a worthy warrior and is allowed to take Naru as his wife. He later learns that Kolinsky and Will survived the waterfall and the three companions are reunited.

Kolinsky reveals his presence on the expedition was no random choice; he is a member of the Polish Secret Service. His group, while monitoring Nazi radio communications, has learned the Germans have established secret military bases in the Arctic and Antarctic. From their base in the North, the Nazis are planning a strike on New York City with a new long-range Zeppelin, a massive airship that acts as an aerial aircraft carrier from which bombers can be launched. The Zeppelin's surface is covered with a radar-resistant coating, making it impossible to track, and is armed with a magnetic pulse ray to disrupt the operation of any electrical system, rendering its enemies incapable of retaliation or defense.

While the Vikings are reluctant to involve themselves with the affairs of others, the presence of the Nazis in the Arctic area threatens their own existence. Rallying to aid the newest member of their tribe, the Nordic warriors join Brandt in the fight to save New York, taking to the air atop their eagles and confronting the common enemy in an epic aerial battle.

Carl Macek's novel was the realization of a decades-long drama of bringing Merian C. Cooper's story to an audience. But the author's passion and vision for the adventure did not end there; Macek also penned a screenplay in hopes of seeing it come to life on the big screen. Sadly, the writer/producer passed away in 2010, before his dream could be realized. But this was not the final chapter of the saga.

In 2011, author David Conover (one of the driving forces behind Louisville's annual WonderFest Expo) published *War Eagles: The Unmasking of an Epic*, part of editor Philip J. Riley's series of books on "lost" or unproduced films from Hollywood's "Golden Age." The volume's contents included Cyril Hume's revised February 16, 1940 screenplay, B&W and color images of preproduction art and photographs from the test reel, an in-depth look behind the scenes of the aborted project, as well as Harold Lamb's detailed notes on the giant eagles' habits and the Viking tribe's lifestyle. (Lamb's intelligent essay provides a carefully crafted background for the fictional setting, the likes of which would probably not be done for another piece of imaginative entertainment until Gene Rodenberry created *STAR TREK*.) This, coupled with



By  
David Conover & Philip J. Riley

**For more information on WAR EAGLES, purchase and read the book *WAR EAGLES The Unmasking of an Epic*.**

Macek's book, leaves us dreaming of things that might have been.

As we get ready to go to press, the Internet Movie Database lists a revived version of *WAR EAGLES* currently in development. One cannot help but feel a director like Kerry Conran (*SKY CAPTAIN AND THE WORLD OF TOMORROW*), Joe Johnston (*THE ROCKETEER*, *CAPTAIN AMERICA: THE FIRST AVENGER*) or Peter Jackson (*THE LORD OF THE RINGS* and the 2005 remake of *KING KONG*) would do the material justice. (Some fans feel Jackson would have been better off doing *WAR EAGLES* instead of simply redoing *KONG*.) Perhaps, one day, Merian C. Cooper and Willis O'Brien's brainchild will finally wing its way across the silver screen.







# THE WAR EAGLE

A MODERN MONSTERS First!

**BONUS! WAR EAGLES**  
**VINTAGE MONSTER MAGAZINE**  
**REPRINT FROM MODERN MONSTERS**  
**#4 OCT/NOV '66.**

We recently confirmed that this uncredited article was written by Assistant Editor Don Glut.

56 MODERN MONSTERS

## "THE WAR EAGLE"

The late Willis O'Brien, the never-surpassed animator of three-dimensional models, is famed for a long list of motion pictures, enhanced by his special effects wonders. Immediately, movies like SON OF KONG, BLACK SCORPION, IT'S A MAD MAD MAD MAD WORLD, GIANT BHEMOTH, etc. come to the minds of his many fans. And, of course, there is his masterpiece, the one and only KING KONG.

**SCARY 83!** NEW THRILLS! AND SCARES!

**094 SCARY MONSTERS MAGAZINE** A Real Monster Magazine!





There was also a lot of planned, sometimes unfinished but started, films brewing in the mind of Willis O'Brien — movies which, for many reasons, never reached completion. One of these was THE WAR EAGLE. And here, for the first time in print anywhere, are the exclusive details of this never finished animated monster drama.

THE WAR EAGLE was to be produced by the man behind KING KONG, Merian C. Cooper. Mervyn Delaney, who sculpted the magnificent creatures in KING KONG and SON OF KING KONG, and later in MIGHTY JOE YOUNG, BEAST OF HOLLOW MOUNTAIN, DINOSAURUS, and others, and Willis O'Brien were to supervise the animation on the special effects.

The story itself was different from any that has ever been flashed on a movie screen.

Natives in a prehistoric world, existing in the present, have managed to time travel in eagles which they ride around on. In a prehistoric world, they have saddles. With these things and traps, the natives were able to battle the Mesozoic menaces of their time-misplaced world — like the Tyrannosaurus Rex in the stills.

However, with the time machine, the natives decide to make new friends, and they pick New York City!

The titanic flying monsters from a lost world invade the city, and the fight is between the current mechanized counterpart of civilized man — the dirigible. A battle between two worlds was on the skies over New York.

The project was to be filmed around 1939 when Merian C. Cooper entered the armed services. Years later, upon his release from duty, Cooper, thinking that the project was dead, decided to let it go but not to forget it. He kept it in mind, and it was his idea to bring it back to life as THE WAR EAGLE film project.

Although THE WAR EAGLE will never be seen at the movies, the story is so interesting that you can at least read about it here, and give you a hint of what the animation would be like.

Read on for the story of MODERN MONSTERS, and for other articles on the forgotten and unfinished films of Willis O'Brien.





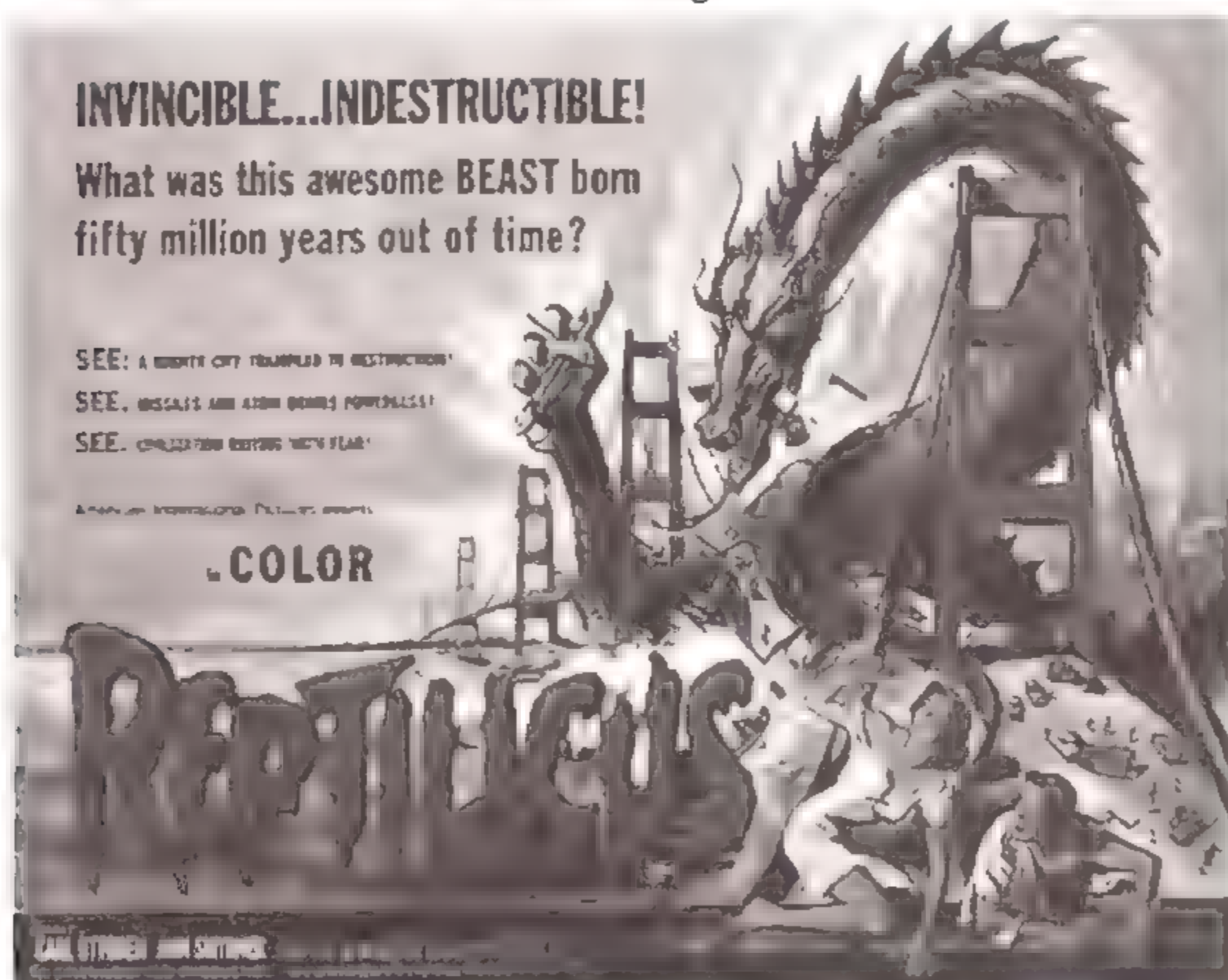
# From the Silver Screen to your Screen....

**THE ART OF THE MOVIE POSTERS TO THE ART OF THE T.V. ADS!**

by Kent R. Daluga

**W**e all know that the movie poster is made to advertise the latest big screen happening and to get customers to separate from their green backs and buy some *treats* at the snack bar as well....so read on as I show you the big "screen version" and "the small screen" version.

If you grew up in any large city viewing area you had many choices available to watch on T.V. and at "the movies" so here's the poster for **REPTILICUS** that was seen in the lobby/outside of theaters and the T.V. guide ad for the same film on **CHILLER THEATRE** on WFLD-TV in Chicago. I never saw this film on the "big screen" and only remember it on the WLS-TV 3:30 movie as a kid....and enjoyed the wacky monster and wonderful *shock* ending.



How many remember seeing **GODZILLA VS. THE SMOG MONSTER** as it played with **FROGS** on a double bill? Well

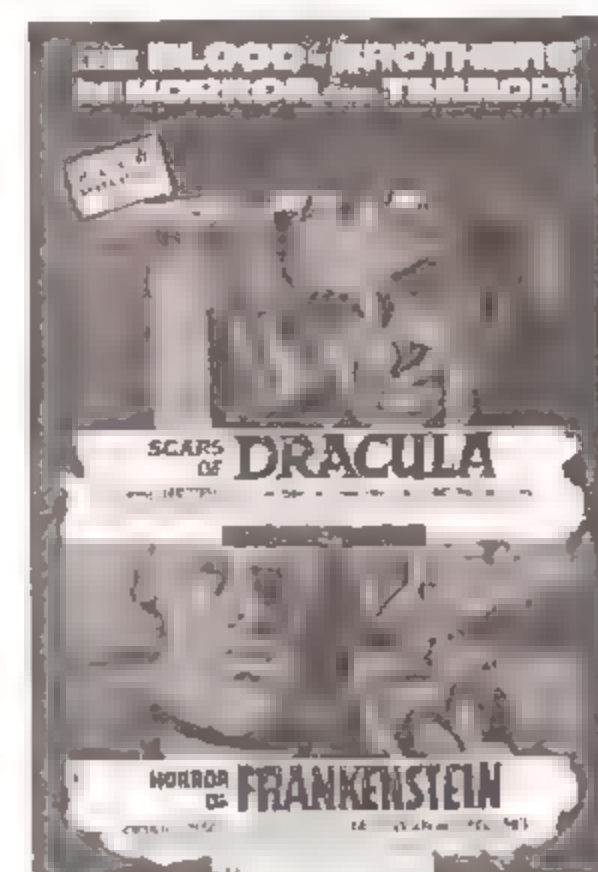


I'm one who saw it at the local **DUNES** theater as a young lad and of course many times on T.V. thru the years. So enjoy another ad from **CHILLER THEATRE** and the movie poster of the same film....smoke scream!!

Speak up and stand tall if you took your best girl or guy pal to see the double feature of **SCARS OF DRACULA** / **HORROR OF FRANKENSTEIN** when Hammer Films haunted your favorite movie palace. I saw this one on T.V. and I believe on videotape the first time as



well. So here's a creepy Karloff image from the T.V. ad (to your right on page 97) and also the double-bill poster featuring **HORROR OF FRANKENSTEIN**. In color and also a T.V.



COLOR COLUMBIA AMERICAN INTERNATIONAL

**SCARY 83! NEW THRILLS! AND SCARES!**

**096 SCARY MONSTERS MAGAZINE A Real Monster Magazine!**



premiere.

YOG is coming and the world is in peril and be sure to see it at the drive-in or maybe on the boob tube in your living room!! Another fun and crazy film from Japan's "Toho" studios that I may have seen for the first time on the SON OF SVENGOOLIE show? Dubbed and presented for your pleasure is the cinema poster and the CHILLER THEATRE

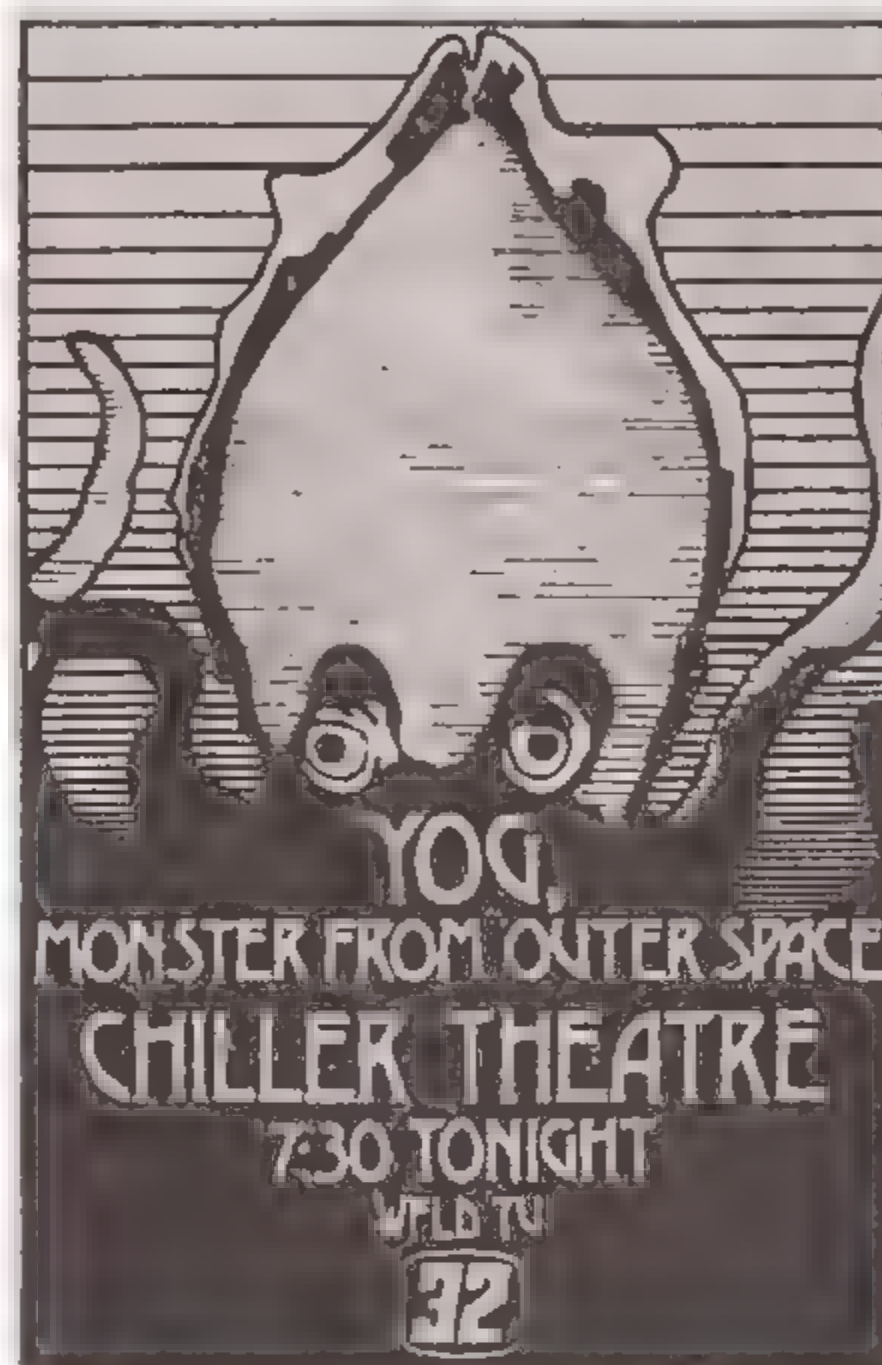
ad from WFLD-TV 32...Now that's a spooky image...the eyes follow you...stop



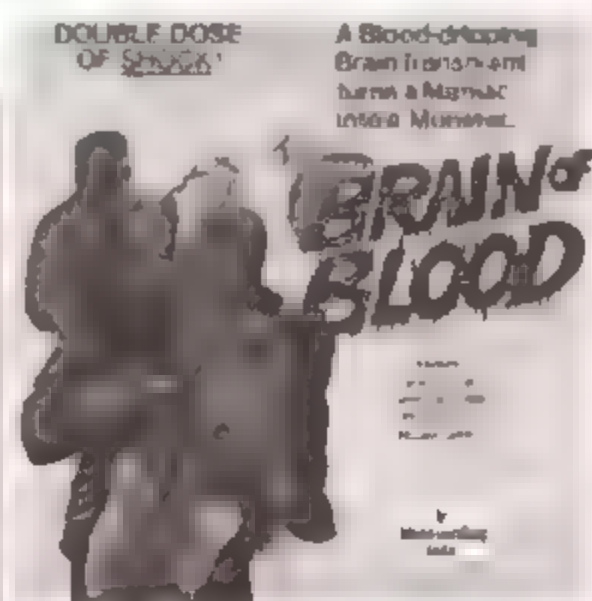
looking!

And beware the stare of DRACULA VS. FRANKENSTEIN from this color monster mash-up that featured Lon Chaney Jr., J. Carol Naish and Forrest J Ackerman as Dr. Beaumont. Look upon this rarely seen movie poster and of course it's another CHILLER THEATRE ad from 32. I never saw this one at the show. Only on the idiot box...so how come I can't remember when...oh man that Zandor!

The CHILLER THEATRE ads just keep coming and I'm sure our Chicago T.V. viewer readers will enjoy em'....So here's one and it's from TERROR IN THE CRYPT and its companion poster. I remember seeing bits and pieces on this on T.V. at my late Uncle Bob's house and it creeped me out. It's still one of my favorite b/w spooky movies.

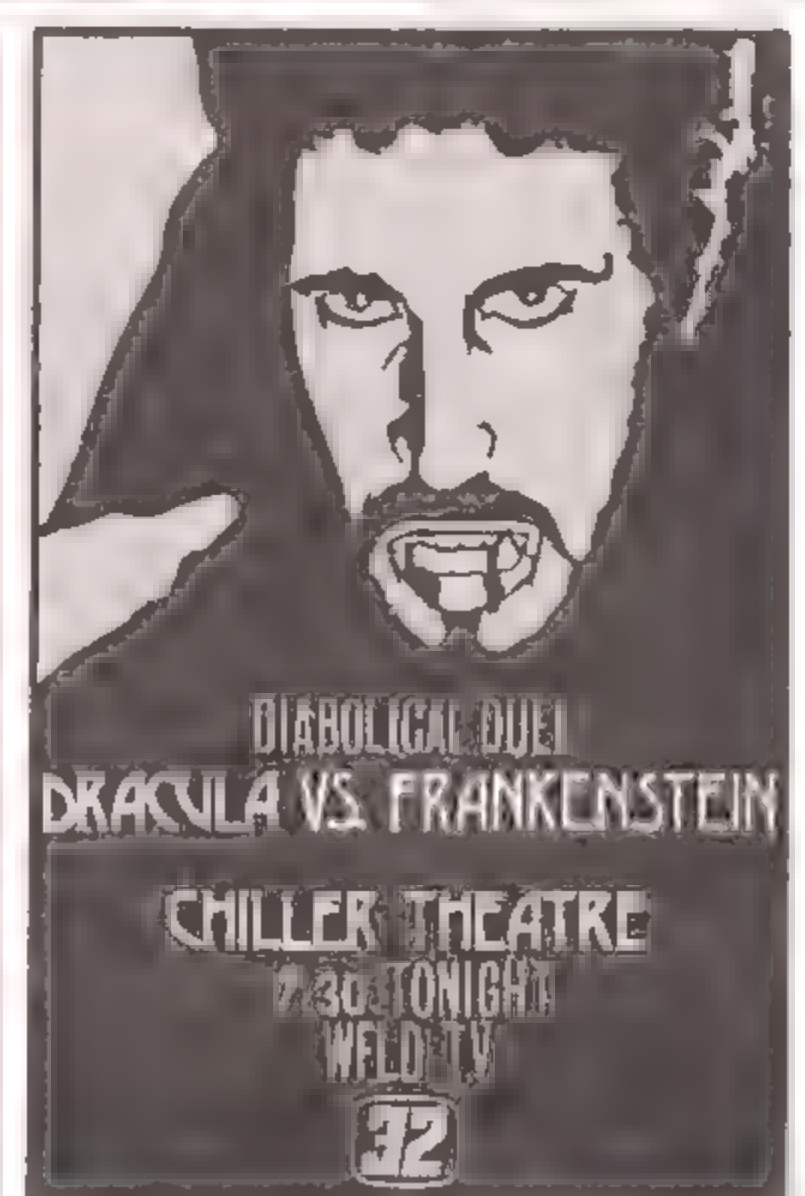
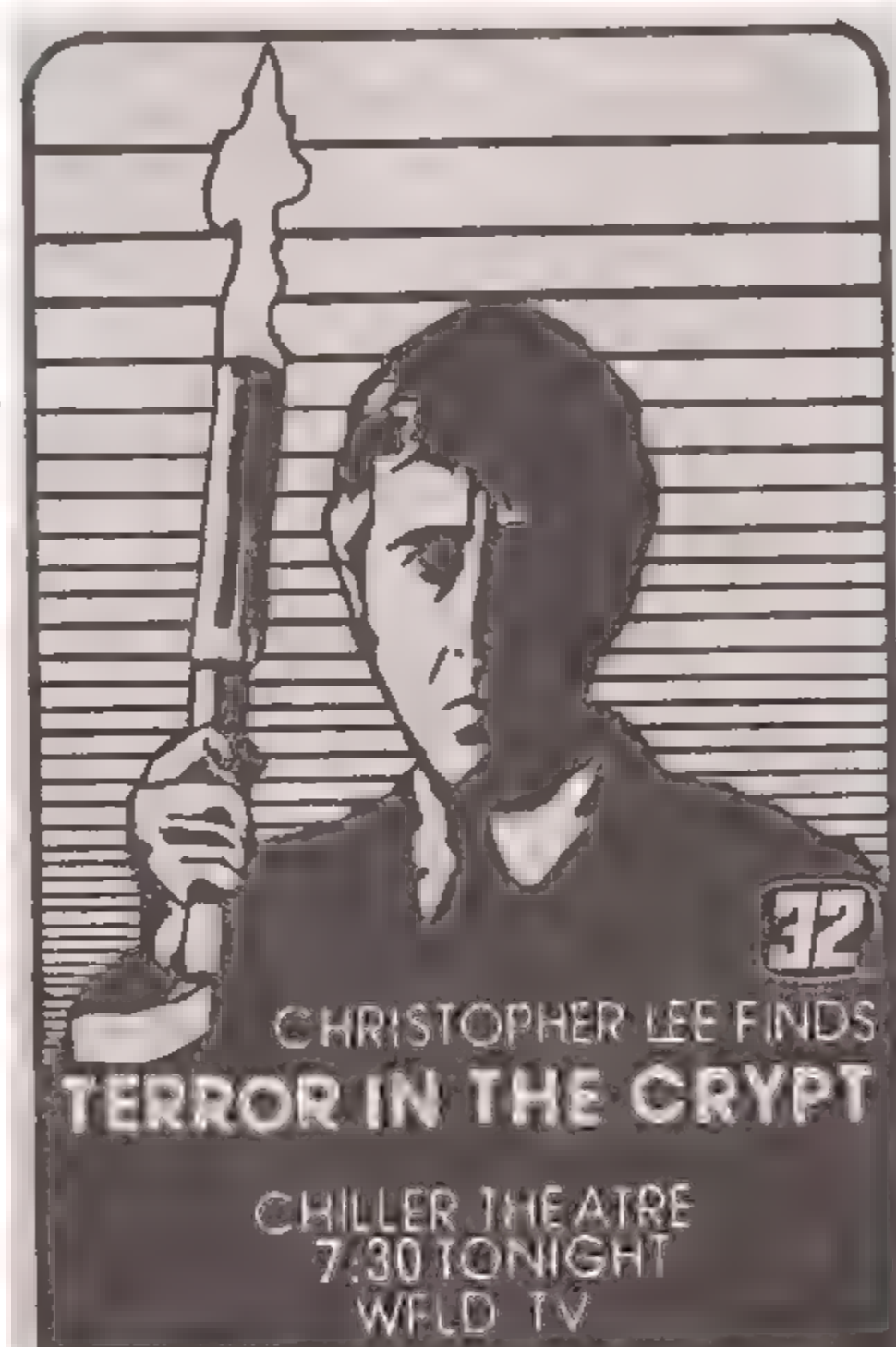
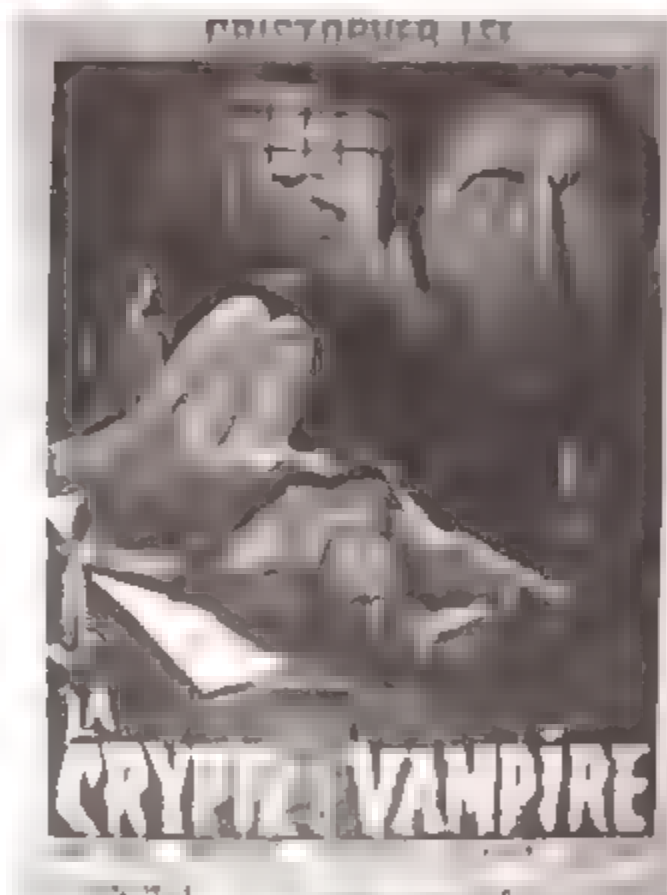


One of Godzilla's pals is featured on the T.V. ad for the CREATURE'S REVENGE and it's not even in the film, I wonder how many turned in to see it and found THE BRAIN OF BLOOD instead and stay

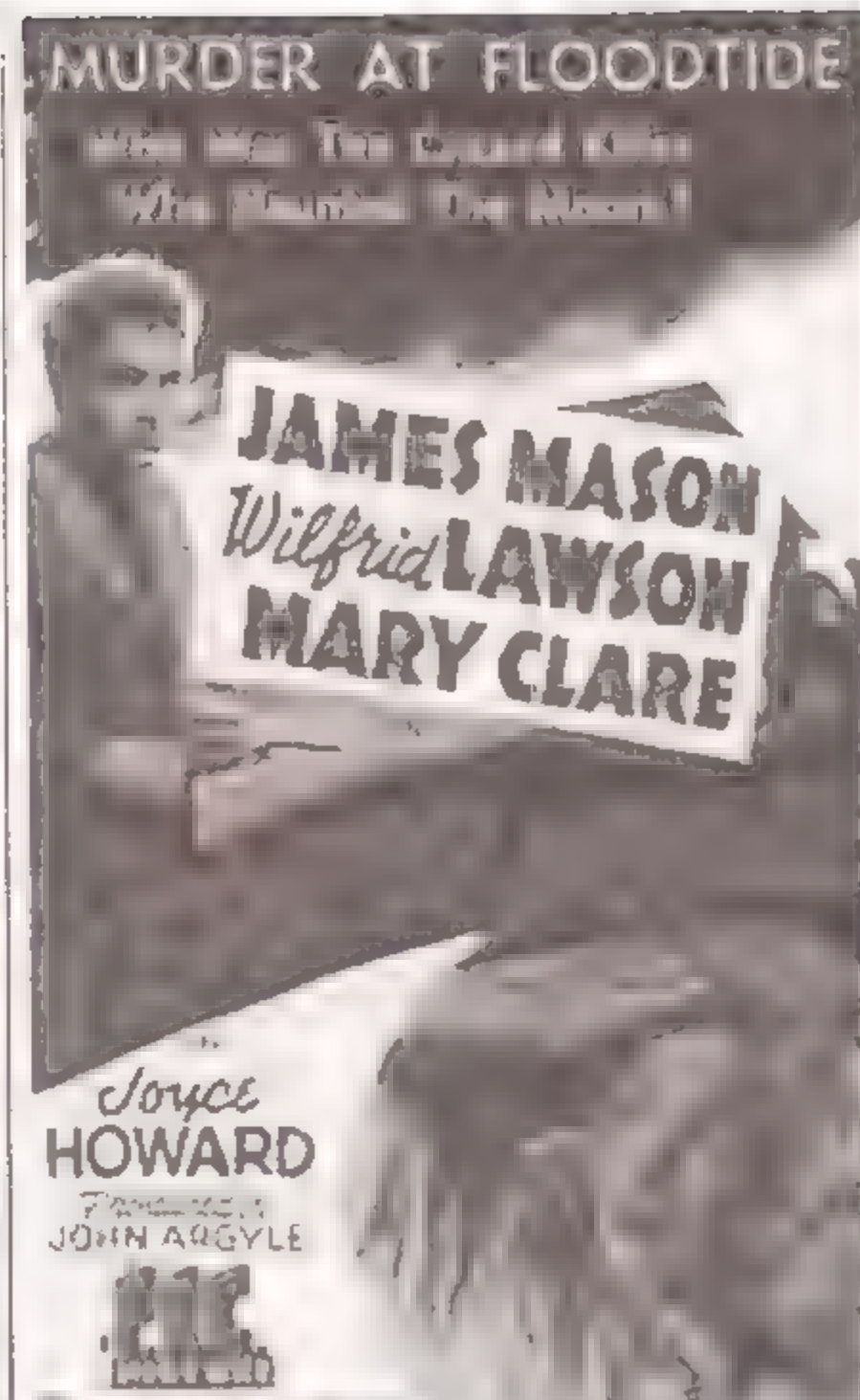
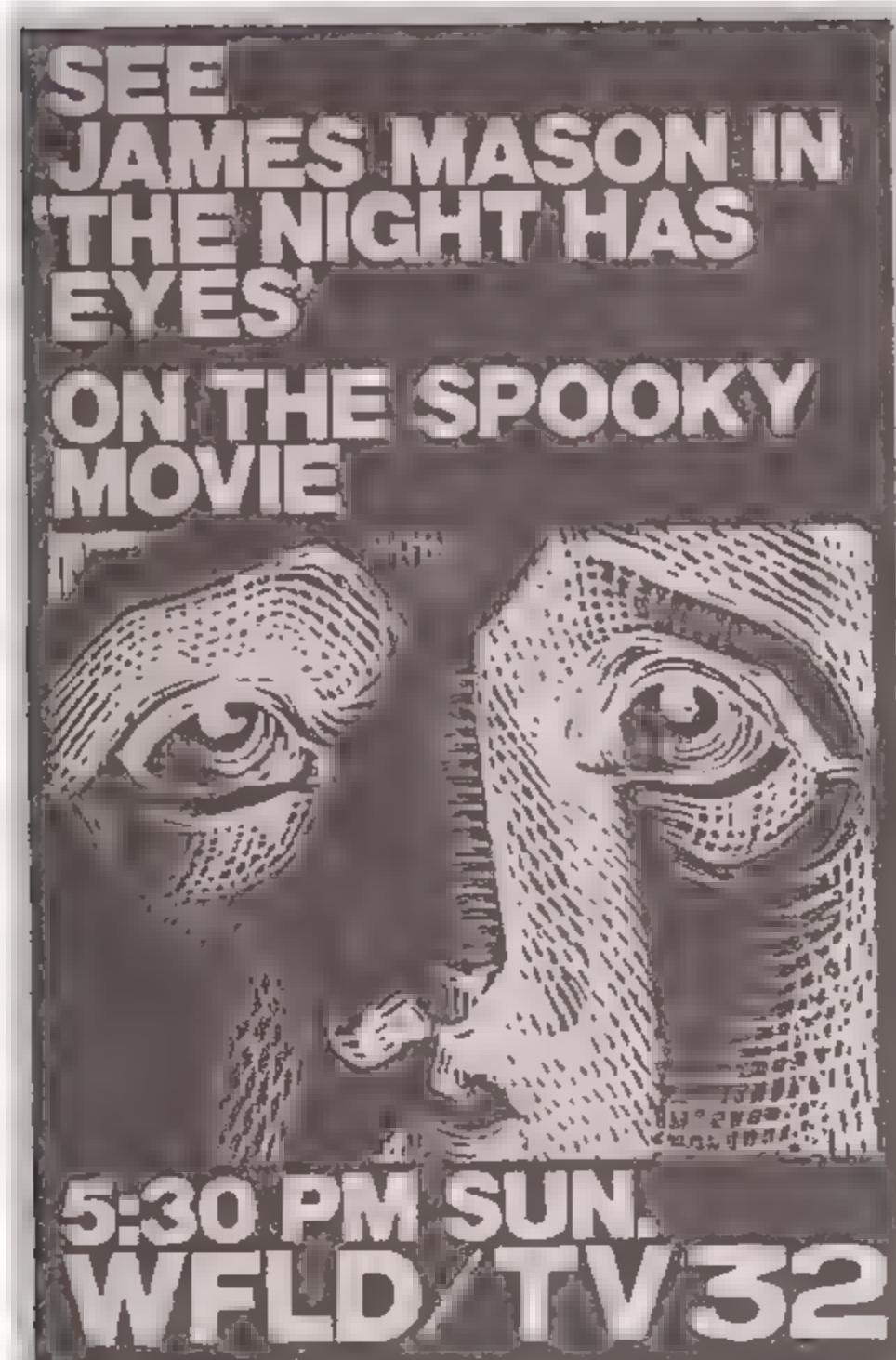


tuned??

Another CHILLER and its counter-part's gruesome theatrical poster. Another I only remember on video tape from a rental in the vid-daze. Be gone CHILLER and make room for the WFLD-TV 32 broadcasts of



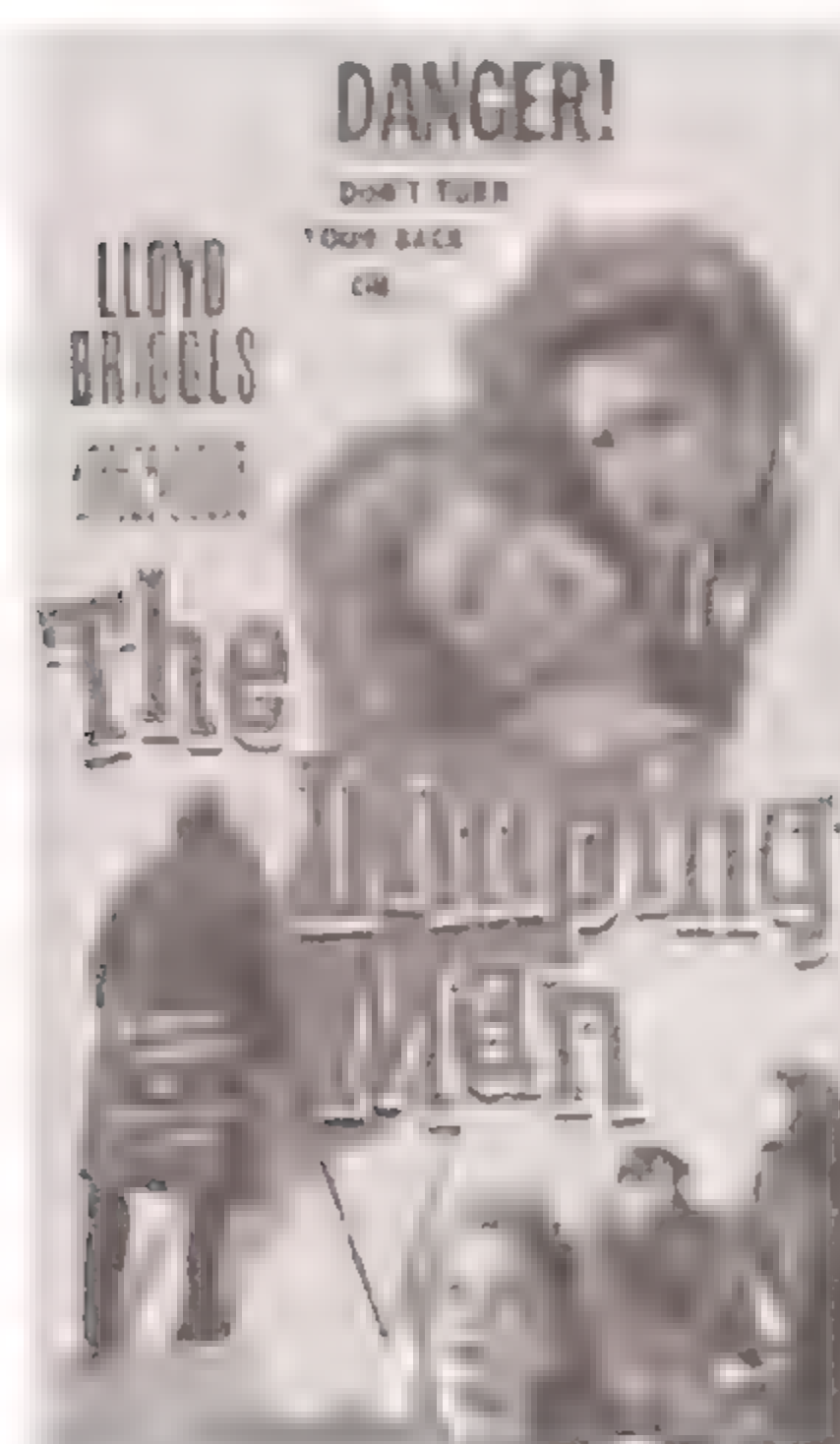




the "SPOOKY MOVIE" and first up is **THE NIGHT HAS EYES** aka **TERROR HOUSE** and as it was released in 1942, I only saw it on T.V. and remember enjoying this fog-shrouded murder mystery. Check out the odd wood-cut work on the ad and the menacing cinema poster as well.

More of a film noir then a horror is **THE LIMPING MAN** and it's another oldie I never saw at the show or on T.V. until I brought the DVD from [sinistercinema.com](http://sinistercinema.com) and finally solved the mystery. And it's another strange wood-cut image as well.

The last image from T.V. bring us the *King of Horror* as he would be



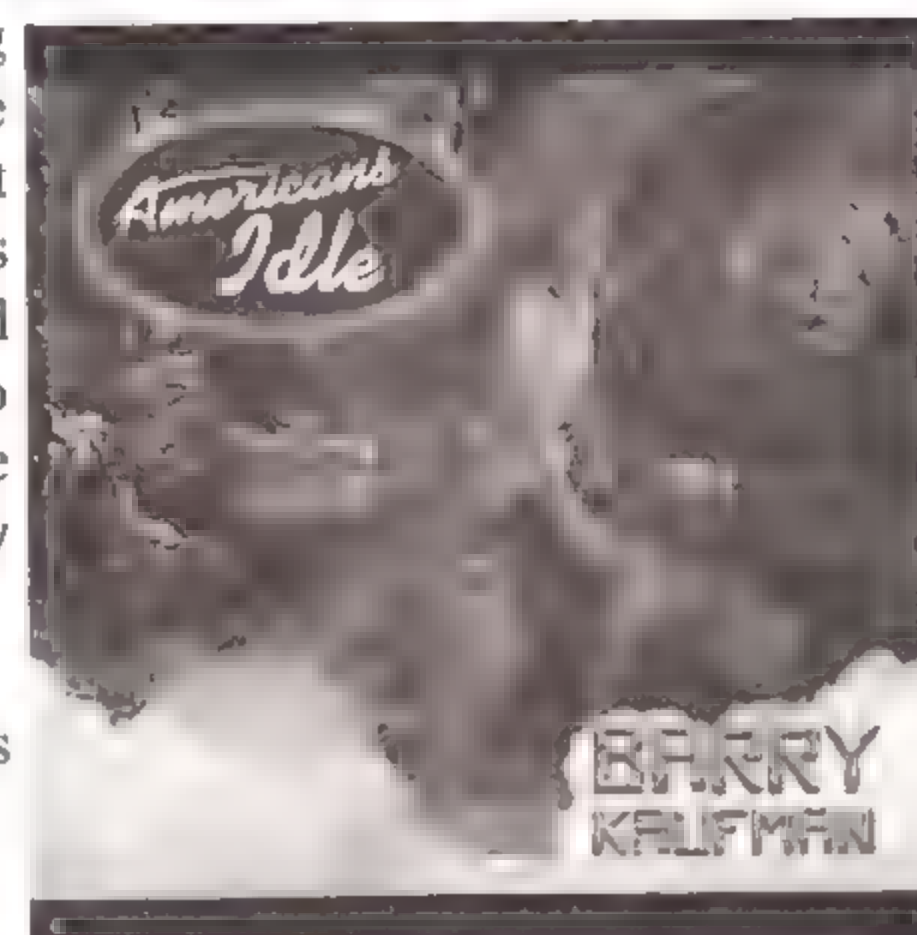
billed as...in **THE HAUNTED STRANGLER** and featuring a photo from **FRANKENSTEIN 1970**...looking a bit "scar-e" he is! The poster image is from the foreign release and shouts out to see the **GRIP OF THE STRANGLER!!** Never to be seen by me on the "big" screen and only on the "small" screen...but I love it and still do.

Now for something completely different as a recent inquiry sent me to seek out the man who was **THE HOUSE OF MONSTERS** in Chicago. Yes folks, the one and only Barry

Kaufman is his name and he's got a music CD of his "golden pipes" on amazon and it's called "**AMERICANS IDLE**" or something like that? So be on the lookout for his pet dinosaur and his talented phrasing and be the first on your block to elevate this man/child to the Grammy's!! Sing on my friend....

Until next time.

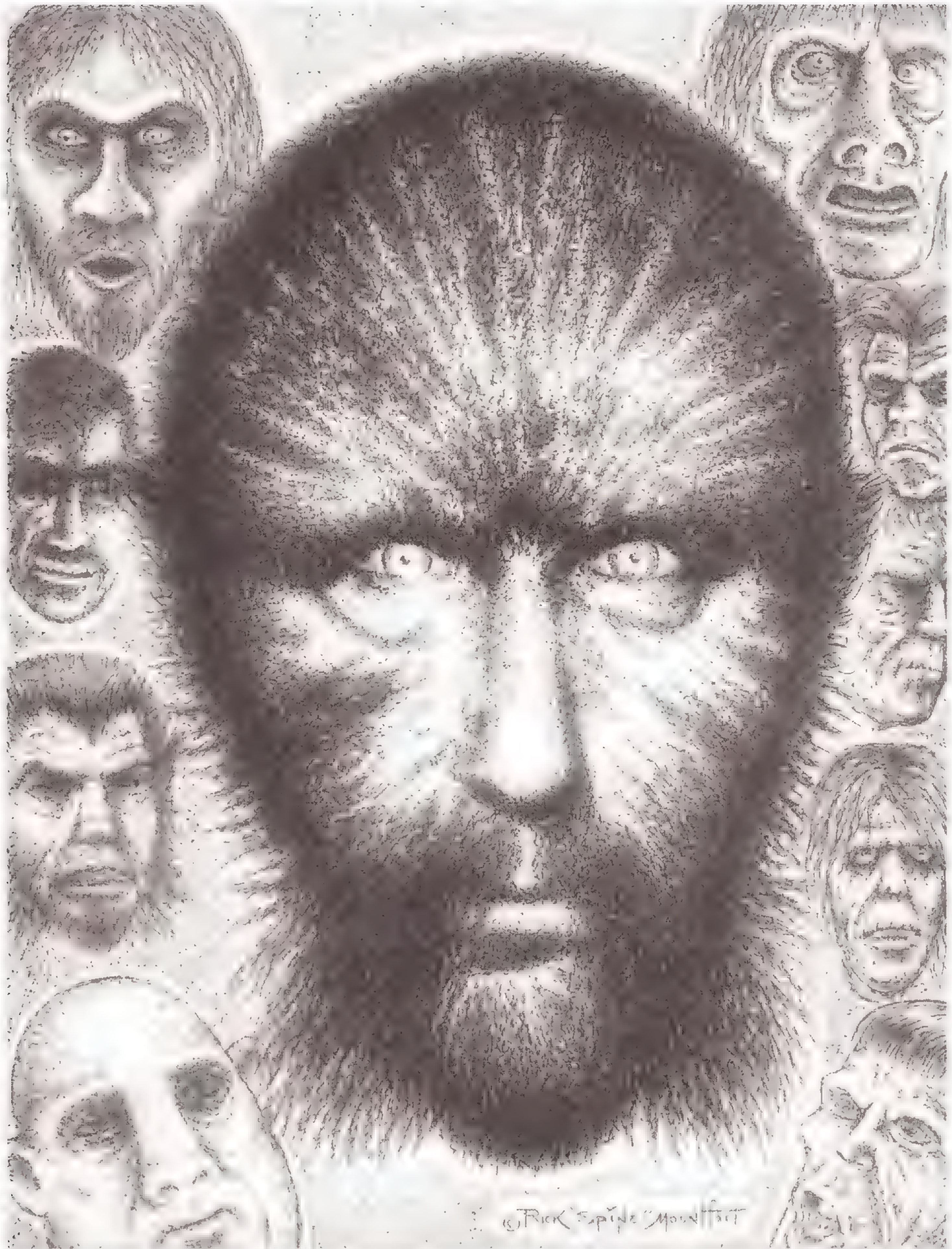
Kooky Kent sings on or is that limps on?





# *Spine-Tingling* SCARY ART

by Rick "Spine" Mountfort exploring ISLAND OF LOST SOULS



**SCARY 83!** NEW THRILLS! AND SCARES!

**099** SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*



# To Love A Vampire

## 8. Dark Angels

by Bob Statzer

**“W**ill you play for me sometime? Van Helsing asked Elga as they walked through the courtyard. It was the first time either of them had ventured outside since they had arrived at Bathory’s estate.

The wind was gone, and the late afternoon was warmed by the sun overhead. In spite of the improvement, he noticed Elga was still careful to cover her head with the hood of her cloak. Possibly it was to shade her eyes, as he noticed the sun reflecting off the snow seemed to cause her discomfort.

Elga smiled at his request. “If you’d like.”

“One of your own compositions,” Van Helsing admonished, “Not some parroted piece taught to everyone whoever sat at a piano.”

“Whatever you say, Bram.” Elga gripped his elbow and guided him towards a large open archway near the rear of the estate. “But a private performance.”

“Careful, or you’ll have me feeling quite important.”

In spite of the sun, Elga turned her face up to peer into his eyes. “Maybe you are.”

“Surely you don’t just write music and then never play it for anyone but yourself. Haven’t you ever shared it?”

“I’ve played for my aunt, and Carmilla.” Still looking up at Van Helsing, her eyes squinting tight in the light, Elga managed a smile as she added, “And sometimes for special friends.”

As they passed under the archway, a wooden glen lay before them. On the far side of it was a frozen pond. Dark patches dotted the snow, portions of a stone walkway leading down to the glade that peered out from beneath the sheet of white blanketing the ground. Van Helsing looked from the courtyard they had just left to the path that stretched out ahead. “How odd.”

“What?” There was a touch of concern in Elga’s voice. “Is something wrong?”

“The grounds, they don’t seem to have nearly as much snow as what we waded through on the way here.” Van Helsing started to step back into the courtyard. “Let’s go across the moat to the main gate; I want to see what the roads look like.”

“It’s the way the castle and grounds were originally planned and built,” Elga explained, taking his arm and leading him away from the manor. “The outer walls surrounding the main building act as a wind break, as do the woods around the rest of the property, creating a natural barrier against storms.”

As the two made their way down the slippery slope, Van Helsing nearly lost his footing on the icy rock. “Here,” Elga offered, slipping one arm around him for support, “I know the grounds better than you.” Feeling foolish, the slight stinging sensations in Van Helsing’s cheeks told him he was blushing and he hoped his companion would consider the winter weather responsible for the increased crimson in his face. He was sure the color deepened even more as Elga took one of his arms and guided it about her own waist and said, “Now just keep looking at me, and I’ll guide you across the stones.”

Van Helsing met Elga’s gaze, and felt a sudden hush surround him. Unable to look away from her, unable to see anything but her, he was

only vaguely aware that they were walking across the glen. Although she never looked ahead, Elga seemed to know exactly where she was going. Had he been able to take his eyes from his companion, Van Helsing might have found the sight of the snow parting before them, and then closing back after they had passed, somewhat unsettling. Suddenly they were in the shade, as the path had wound into the woods.

“I seem to lose all sense of time and direction with you,” Van Helsing said. Feeling disoriented, he glanced back over his shoulder at the pathway. What was wrong with the landscape? What was missing that should have been there?

“Come on, Bram, I want to show you something,” Elga said. There was a touch of impatience and insistence in her voice. As she took hold of his wrist and lead him onward, Van Helsing realized he could not see any footprints in the snow along the trail they had just traveled. Turning to look ahead, he found the path through the woods growing clearer as the trees grew richer in color. Even the air was growing warmer. They soon came upon a small clearing where grass—green grass!—grew. A small chapel, long unused, stood at the far end of the clearing. The rocks of the ancient building, like those of the stone bench before it, were covered in rich, velvety green moss. Beyond the chapel lay an ancestral burial vault, the walls of which were cracked where sections of stone had long ago started to sink into the earth.

The gurgling of a nearby stream could be heard, and the soothing sound made Van Helsing feel as if he would slip into a deep sleep. A warm weight seemed to ease over his shoulders and his limbs began to grow heavy. While the world they had just left was in winter, here it was an autumn afternoon, cool but comfortable. He slowly removed his heavy cape and undid his shirt collar. Where was he? In a dream? “Yes,” Elga’s voice whispered in his ear, even though she was now nearing the chapel while he was still standing at the edge of the clearing. “It’s all just a dream, my love.”

Van Helsing was aware of moving towards Elga, but he could not tell if he was walking or gliding across the ground. Joining Elga he saw the stream that he had heard, which ran behind the chapel. There were ancient stone steps along the bank that led down to the water’s edge, ending in a landing where boats once moored. Elga slipped her cloak off and guided him to the stream and the two of them sat together on the steps. Van Helsing started to gather up the edge of Elga’s skirt to keep it from dipping down into the water, but she took his hand and kissed it, then slowly pressed him back against the smooth, worn stones.

Undoing Van Helsing’s vest and shirt, Elga began to kiss his face and neck, caressing his chest and smiling as she felt his heart react to her touch. Warmth, followed by numbness, flowed through Van Helsing as Elga’s soft mouth moved down along his jawline and onto his neck, where it hesitated before gently drifting across his shoulder. He noticed her breath had a peculiar, but not unpleasant odor, and suddenly found his eyelids growing heavy. Although he wanted to hug her, he could not seem to get her arms to move. A twinge of sadness passed through him at the thought of something lost. There was someone else, a name he had forgotten. What was it he had been worried about before coming to the castle?

With a sigh Van Helsing opened his eyes and found Elga’s face was just inches from his, her eyes closing as her lips brushed against his



own. Sensing a change in him she paused, her eyes searching deep into his as dim memories struggled to come back to him. Her mouth hovered over his and her words came out as breath rather than sound. "What is it Bram?" She kissed him on the tip of the nose. "What is it you want to tell me?"

Van Helsing found it difficult to speak, as if the lethargy that held him had seized his speech. As he struggled to talk, his mind hazed over. "I...have...."

Elga's mouth curved into an enigmatic smile. "What? What do you have?"

"Someone...."

"Who, Bram? What is it?"

"My fiancée."

Elga gently bit his right lobe. Her warm breath filled his ear as she whispered, "But you don't have a fiancée." Sitting up to see his face, she asked, "Will you forget about me, the way you forgot about her on the staircase last night? Do you even remember her name?"

Van Helsing fought to clear the mist from his mind. Was he dreaming or awake? He was with Elga and wanted it to be real, but there was the urge to leave, to get away from her and return to...where? Who? Maybe if he could look away from Elga he could sort out his thoughts. He could hear the running water as it rushed across the stones in the stream. Slowly, with a great deal of effort, he was able to turn his head toward the water. He wanted to plunge his hand into the cool clear current in hopes the sensation would revive his senses, but could not make his limbs move.

"Please stay here with me." Elga had taken his hand and placed it over her heart, pressing it close so that he could feel it. As her other hand slipped into his shirt, coming to rest over his own heart, he realized they were beating in rhythm. Once more her mouth moved to his and lingered just above it. "Stay with me," she repeated. She kissed him tenderly, gently forcing his mouth open with hers and slowly drawing the breath out of him. Again Van Helsing felt the urge to hold her closer, crush her body against his, but his muscles were paralyzed. Her mouth moved down to his neck, her lips caressing the flesh of his throat.

Looking down at Elga, Van Helsing tried to speak when something caught his eye. While he could see his own shadow beside them on the stone steps, behind Elga there was none. Barely had the thought registered with him when the distant chime of church bells tolling in the late afternoon air reached them. Elga shrieked, rearing up and clutching at her ears to shut out the sound. As she opened her mouth to scream again it was Van Helsing's own voice that sounded, and he bolted upright to find himself on the ground in the snow-shrouded woods. In the dying light he saw a dark figure kneeling at his side, her cloak whipped about by the rising wind. Only when she spoke did he realize it was Elga.

"Bram, are you alright?" Even in the shadows he could see her face was filled with concern as she peered out at him from beneath her hood.

"What happened?" Van Helsing looked about, confused. Where was he, and how had he gotten there?

Elga seemed agitated, almost angry. "You slipped in the snow and hit your head against the trunk of this tree. I told you not to leave the path. I didn't think I would ever get you to wake up."

"I had the strangest dream."

"We have to go back," Elga insisted.

Even in the gathering gloom, Van Helsing recognized his surroundings. Pointing down the drifting path, he asked, "What's down there?"

"Nothing. Now come on; Aunt Elizabeth will be worried about us."

Van Helsing was not convinced. "There's a chapel there, isn't there? In a clearing by a stream."

"No, there's nothing down there. We mustn't stay here any longer; dinner will be waiting."

"There is a chapel, in a clearing by the stream," Van Helsing said. "I know it was more than just a dream." He tried to sit up and gather enough energy to stand, only to suddenly find himself in the vice-like

grip of Elga's hand as she hauled him to his feet as if he were a doll.

"You're hurt," Elga said, releasing him. "We're going back. *Now.*"

When they reached the manor, Van Helsing and Elga found dinner—and Countess Bathory—waiting on them. Distressed over their absence, the Countess met them in the courtyard. Seeing she wore no cloak, Van Helsing started to apologize for her concern, but was waved into silence by his host.

"You should not be out after dark." Bathory shot a quick, reproachful glance at Elga, yet there was inquisitiveness behind the impatience. "After all, the grounds are unfamiliar to you, and to lose your way or your footing could be fatal under these conditions."

"I am to blame, Countess," Van Helsing interjected. "Otherwise, we would not have been away for so long. I seem to have had a mishap. Fortunately, your niece was there to watch over me."

Bathory took Van Helsing's head in both hands, studying him for signs of injury. Looking to Elga, she asked, "He seems little the worse for wear. Have you become his guardian angel?"

Avoiding Bathory's gaze, Elga blushed and said nothing.

Van Helsing smiled. "You might be right, Countess; how could anyone so pretty be anything but an angel?" The color in Elga's cheeks deepened. "Now if she only had wings...."

Elga's discomfort seemed to increase, and Bathory laughed in spite of herself, an almost harsh laugh. Like Elga earlier, the Countess was careful to cover her mouth as if to hide her mirth. Stepping forward to give the girl a comforting caress, Bathory looked at her niece as she spoke to Van Helsing, "She might surprise you. Even angels hide their wings to disguise their true nature when they want to move among men."

"Come, Countess," Van Helsing offered each woman an arm. "Allow me to act as escort after having kept you both outside on such an evening. You'll catch your death...."

"Only our dinner is in danger of growing cold this night," Bathory reassured him. "Your friend Wellington awaits us inside, and I am sure that it is only a sense of honor over hunger that has kept him from starting without us."

Linking arms, with Van Helsing in the middle, the threesome marched into the manor.



After dinner, Bathory led her guests to a vaulted chamber that, in previous years, had been an opulent ballroom. An intricate cluster of cobwebs clung to the chandelier that hung like a crown over the center of the room. Already at work in the chamber were the carriage driver and the footman, as well as Ilona and a second maid, a dark-haired girl whom Van Helsing had heard addressed as Anouska.

"Yet another sad reminder of days long past," the Countess commented as the servants began to light candles throughout the ballroom to chase away the gloom. "Thanks to your presence, there is life here once more."

While Ilona busied herself at the fireplace, making sure it had enough wood, the coachman and footman struggled with the ropes of the chandelier, lowering it so that Anouska could light those candles as well. If Bathory had planned to use this room after dinner it was a wonder she had not already had it prepared, Van Helsing mused as he watched these last-minute preparations. As if in answer to his unspoken thought, the Countess apologized. "Unlike the old days, we no longer maintain a large retinue."

"It saves on revenue," Wellington observed.

"A large household is not easily moved; the fewer people one has to rely on, the better," was Bathory's simple reply.

"Your other niece, Lady Carmilla, is she feeling better?" Van Helsing asked. A fleeting look of annoyance crossed Elga's face.

"Carmilla is stronger today, thank you." Bathory seemed pleased at the concern. "Her old appetite has returned, and I hope she will join us tomorrow evening for dinner." The chandelier fully lit and back in place, Countess Bathory motioned the servants away. "Leave us, now. All but you, Anouska; you will stay and play for us." Turning her



attention back to her guests, Bathory explained, "A fortunate find; she has a skilled hand with the violin."

Anouska bowed to her mistress and then, in response to a quick movement of Bathory's eyes, went over to the great window that dominated the far end of the ballroom. Before the darkened panes stood a piano and, near it, a music stand, from which hung a violin and bow. Taking up the instrument and tucking it beneath her chin, the servant began to play. Melancholy music filled the room, slowly and gently at first, then becoming more lilting and lively as the musician picked up the pace.

Smiling her approval at Anouska, Bathory looked to see the effect of the music on her guests, commenting, "The gypsy blood never truly leaves us."

Although he was certain he had never heard the melody before, Van Helsing felt there was something vaguely familiar to the tune. He suddenly found himself keeping beat with the heel of one boot tapping against the floor and forced himself to sit still. Apparently the music struck a chord in Wellington as well, as he had begun to keep time with the one hand draped across the ankle of his crossed leg, anticipating the accelerating change in tempo.

"I think I know this," Wellington exclaimed. He quickly stepped across the room, seated himself at the piano and began to accompany Anouska. As if fueled further by this addition, Anouska began slowly swaying to her own tune. As her movements increased, so did the rhythm, and a wild undercurrent began to run through the melody. Like the pounding pulse of someone in terror, the tempo quickened until Anouska sliced the strings with the bow. Wellington felt himself as much spectator as participant, as he found himself hypnotized by the fiddler's frenzied form and he could not recall his fingers paying with such speed.

"Yes!" Bathory applauded Anouska's abandon. "Let us have dancing once more!" The Countess swept across the room and caught Wellington by the hand, guiding him from the piano to glide across the floor to the music.

Elga looked at Van Helsing questioningly. Smiling, he stepped forward and, with a bow, said, "I fear my abilities as a dancer are somewhat limited, especially during periods of sobriety, but if you would do me the honor...?"

There was no need for an answer, as Elga's eyes glistened with joy at the request. She slipped her hands into his, and he was surprised at how cold they were as they joined the Countess and Wellington on the marble dance floor. Van Helsing noticed once more that when he was with Elga his surroundings seemed blurred and he felt as if he were floating, carried by unseen arms. He longed to sink into her embrace, to curl up in her arms and go to sleep, never having to wake up and never having to leave her. Yet somewhere in the back of his mind was still a reluctance to let go of the past.

Elga clutched him as close to her as she could. "You're never near enough," she complained gently. Van Helsing started to reply, but Elga placed one hand over his mouth and whispered, "Don't say anything. I have so much I want to say to you and don't know how. There are some things I can't tell you...at least not yet. Do you like me, Bram? I don't mean as a friend, but...I want you to care about me."

"I...I don't know. If I could talk to Chris, to be sure..." The moment the words came out of his mouth Van Helsing regretted them. At the sound of Christine's name, he felt Elga stiffen and he knew she was hurt. She buried her face in his breast and they continued to dance in silence. He could feel the moist warmth of her tears and could feel her body gently tremble with silent sobs. Although no one else in the room seemed to take notice of either of them, he felt self-conscious for both himself and Elga and danced her over. Feeling less on display, he softly kissed the top of her head and said, "It seems harder and harder to keep my hands off of you."

"Then don't try." Carefully wiping away her tears before looking up at him, Elga smiled hesitantly and then stood on her tiptoe to whisper in his ear, "I shall be so tender with you."

Van Helsing was confused by her words, and felt even guiltier for

having made her cry. As he gently kissed the remaining tears from her eyes, Elga held him more tightly and he was amazed at the strength in her delicate-looking frame. Barely had the thought crossed his mind when he inadvertently pulled away from her, puzzled. Instead of the salty taste of tears he expected, there was the harsh coppery aftertaste that one found in blood. As Elga saw the crimson smear of her tears upon Van Helsing's lips, her eyes filled with fear.

"What's happened to your eyes?" Van Helsing asked, startled at how red they had become. "It's like all the blood vessels have burst in them."

"It's nothing!" Elga's whisper was almost a hiss as she whirled away from him. "It's this room: after all the years of neglect, the dust in here irritates them."

"Let me see," Van Helsing insisted, taking her by the chin to turn her face toward him. Resisting at first, Elga reluctantly allowed him to examine her. "Perhaps some of those hours of medical studies will prove practical after all. There is an ointment that might relieve the irritation."

Elga looked downward. "There's nothing you have that can cure this."

Van Helsing looked skeptical. "Of course, it could come from drinking too much," he teased. Her head whipped up to glare at him with a fleeting fierceness that he was unable to imagine could have ever existed within her. For a moment it was as if both orbs blazed with an inner light, but he dismissed it as a trick of the flames reflected from the fireplace and the illusion faded as quickly as it had appeared.

"I'm tired," Elga said. "Please walk me to my room."

"I'm sorry if I upset you..." Van Helsing began.

"It's not that," Elga said, kissing him on one cheek. "The strain of having had to move, the excitement of this afternoon...it's all been too much too soon."

Van Helsing took Elga by the elbow and started to lead her across the ballroom. Only then did he realize that Countess Bathory and Wellington had already gone, yet Anouska continued to play. Elga and Anouska's eyes met. At a slight nod from Elga, the servant lowered her violin and gave a slight curtsy before leaving the room. Alone in silence, the ballroom seemed suddenly larger than before.

"I can't imagine growing up in a house this size," Van Helsing said, glancing about the chamber. "I think I could get lost in just this one room."

"There's more room in the human heart than in all the houses of the world," Elga said softly, slipping her arm in his. "Yet it's still not large enough to hold all the happiness you make me feel."

Van Helsing turned to look at her and was about to reply when he noticed his reflection in the window near the piano. Frowning, he looked from the glass to the girl that stood between him and the window, and then back at the glass. There was no sign of Elga in the darkened pane. She followed his gaze and Van Helsing felt her tense up. Suddenly the window burst outward, shattered by an unseen force.

At the sound of breaking glass, Van Helsing sat upright in his chair. He found himself seated near the fireplace in the ballroom, a shattered wineglass at his feet. Looking up as a girl's giggle reached his ears, he found Elga standing over him.

"I'm surprised you held onto it as long as you did," Elga said, kneeling to pick up the pieces of the glass. "I was afraid to take it from you for fear of waking you. You looked so peaceful."

The clock on the mantle chimed the hour of midnight.

"How long have I been asleep?" Van Helsing asked, disoriented.

"Right after Anouska started playing. Aunt Elizabeth and Gerald spent the evening dancing, while *you* left me all alone."

"But we...we danced, didn't we?"

Elga shook her head. "Only in your dreams." She leaned over and kissed his forehead. "And in mine." She reached out and took his hands, pulling him to his feet. "It's time you were in bed."

Van Helsing allowed Elga to lead him out of the ballroom. He gave a final glance over one shoulder at the piano, only to find the heavy drapes drawn across the window behind it. Turning away, he did not notice the rustle of the cloth from the breeze outside passing through the broken panes behind it.

Next Issue: Chapter 9. PREDATORS AND PREY.



# MIDNITE MAUSOLEUM

by James Downing

Some of my favorite **MONSTER MEMORIES** as a monster kid were spent in front of the TV watching all the classic films with Nashville's Sir Cecil Creep. My Saturday afternoons and nights were planned days in advance as soon as the new TV Guide hit the newsstands on Monday. I would carefully look at our 3 stations movie offerings for the coming weekend. But one thing was always for sure, Saturday night at 10:30 was reserved for **CREATURE FEATURE**. Each week Sir Cecil would host a movie and entertain us between chimerical breaks.

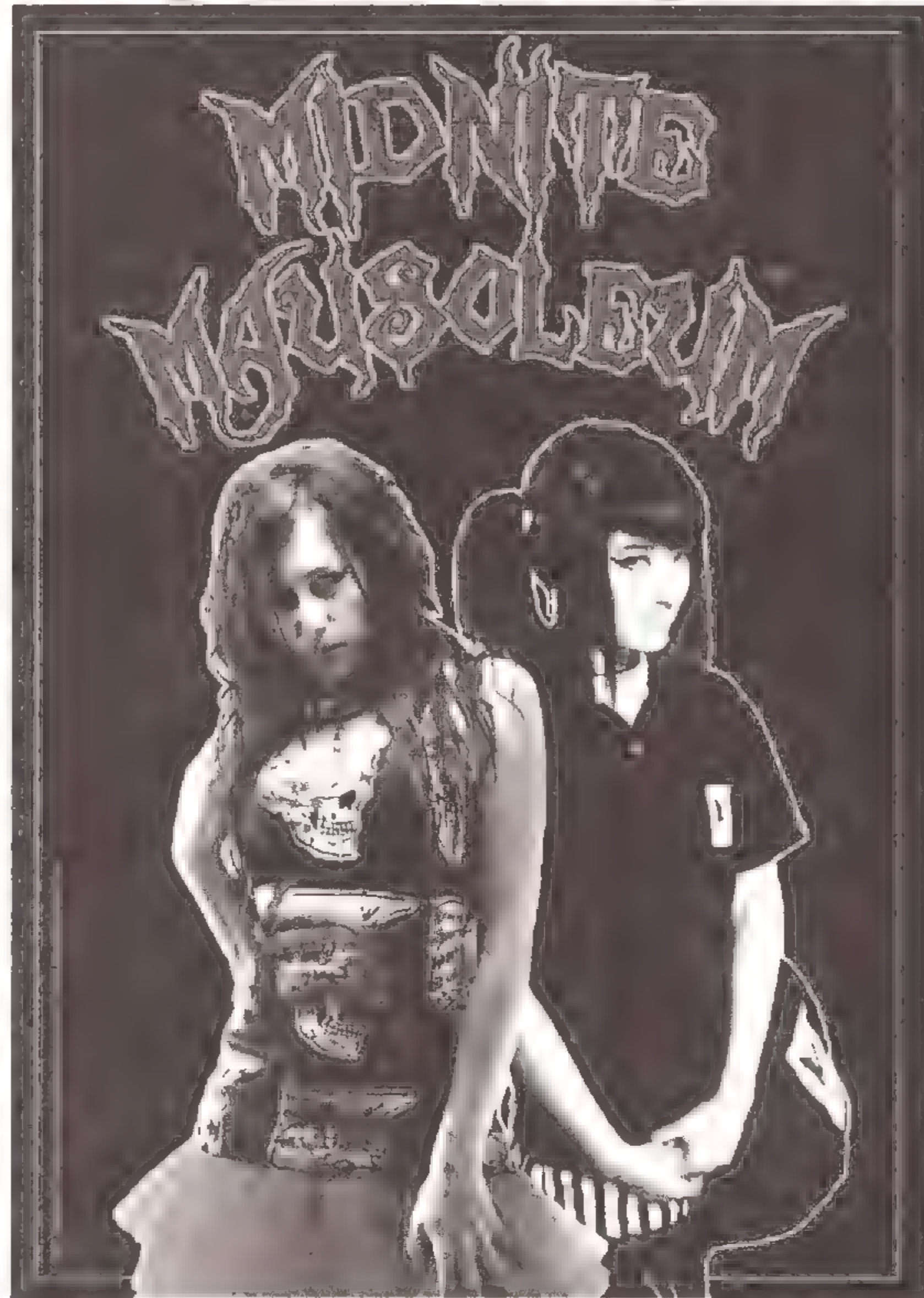
I thought the day of the classic horror host was over. That is until I attended the **FRIGHT NIGHT FILM FEST** last summer in Louisville, KY. I noticed a booth that featured two very cute young ladies named Marlena Midnite and Robyn Graves. I went up to the booth and asked Marlena what they did. She explained to me that they were horror hosts and their show was called **MIDNITE MAUSOLEUM**.

Without hesitation I pulled some cash out of my pocket and bought both DVDs hoping to relive some of those late Saturday nights of days gone by.

As soon as I got home from the convention I put one of the DVDs in the player and started watching. Much to my surprise one of the films was **KING OF THE ZOMBIES** starring Mantan Moreland. This was one of those films I

had seen as a kid and loved but could never remember the name of it. Now not only was the film one of my favorites I fell in love with Marlena and Robyn as well. This has to be one of the most original horror host shows ever. The characters are great, the sets look awesome and they show some really cool films.

In the months following the convention in Louisville, I came up with the idea for my website called **MONSTERS FROM THE BASEMENT**. I knew that I wanted to feature audio interviews on the site and with some suggestions from my friend Mike Arnold who does a music site called **CONCERT BLAST** I dove into the world wide web. It just so happened that there was going to be a small convention a few miles from my home in Murfreesboro, TN and one of the guests was going to be Marlena Midnite. (Robyn had to work that weekend.) When I got to the show I asked Marlena if she would do an interview with me and she agreed. That interview started an awesome friendship between **MIDNITE MAUSOLEUM** and **MONSTERS FROM THE BASEMENT** that includes a total of 4 interviews, countless pictures and their very own **MIDNITE MAUSOLEUM** page on the site.



I had noticed a lot of stories about horror hosts in **SCARY MONSTERS MAGAZINE** and I thought it would be cool to do one about Marlena, Robyn and producer Blake Powell and submit it to Dennis. The Dynamic Duo were returning to **FRIGHT NIGHT** this year and I emailed Blake and asked him if we could sit down at some point over the weekend for an interview about how they came up with the idea for the show, what goes into each episode and things like that. He said they would be glad to.

After the show shut down on Saturday night I sat down with these three wonderful people and talked about **MIDNITE MAUSOLEUM**. The conversation went something like this....

**MONSTERS FROM THE BASEMENT:** Hello this is James Downing from **MONSTERS FROM THE BASEMENT**. We are at the **FRIGHT NIGHT FILM FEST** and I am here with the cast and crew of **MIDNITE MAUSOLEUM**.

Marlena Midnite: Hellooooo!

Robyn Graves: Yayyyy!

Blake Powell: Hello!

**You guys are from Clinton, Iowa, right?**

Blake: Yes, very eastern most part of Iowa.

Marlena: Yes, the very most eastern part of Iowa.

**How did you three meet before doing the show?**



Blake: I was doing a comedy skit movie and I was looking for someone to play an ex-girlfriend of mine who was completely insane and I literally came across the profile of someone on the Internet who was similar-ish to her size wise and it said "I was one of the funniest people you will ever meet" and I actually took it literally and didn't realize that the person meant that they were just incredibly strange, and that person was Marlana. (laughs) And we actually shot all her stuff for that movie but we never finished it. It is a skit movie so it doesn't matter since every little skit is self contained. But that is where we met and that's been 5 or 6 years ago.

**Had you done any film work before that Blake?**

Blake: Just a few music videos and I had worked with other people on their projects just in a helping hand capacity. Not really anything official. There are a couple of other local guys, Andrew Smith who kinda figures into this, who is a local filmmaker. I have made some shorts with him and played some parts in them when he needed an extra person. He is the guy that now does the voice of Thaddus Bones when he gets the time which isn't often these days.

**How did you come up with the idea of MIDNITE MAUSOLEUM?**

Marlena: Well, we were talking and we used to watch ACRI CREATURE FEATURE and we were like "That show was awesome." Even though, you know, it was mainly to sell doors and windows. But it was still awesome. And we thought "There aren't horror hosts on TV anymore, we should do that. We thought *ok* awesome." So we got all psyched up to do it and we made this little pilot episode and then it was "Whoooooaaaa, where did all these other horror hosts come from?" They were crawling out of the woodwork but we still did it anyway.

**What was ACRI CREATURE FEATURE like?**

Marlena: ACRI CREATURE FEATURE was local to our area. All of us have actually seen it, which is fun, although Robyn has only seen the later episodes, which is not quite as fun. But it was a classic horror host show. They had a vampire, they had a dead guy, a hunchback.



They just ran around and did goofy skits. They were everywhere, they were in grocery stores, construction sites. They must have had friends everywhere. They would show the movie and every once in a while Chuck Acri would pop up and say "Do you know about siding and windows?" And he would go into his little spiel, because that is what the Acri Company does. And he is a really nice guy. We talk to him on the Internet sometimes. But it is funny because that is what you remember and when you grow up you think "Maybe

I should have triple pane windows." Then you think "Brainwashing, Brainwashing, No!!!"

Blake: It does stick in your head. You heard it enough times as a kid, then you grow up and have a home you think "I remember Chuck Acri talking about this."

**The character Marlana Midnite was a starlet from the 1920's?**

Marlena: Correct, the late 20's.

**And she ran upon some bad luck one late night I understand.**

Marlena: She got smashed by a car because she didn't look both ways before coming out of a speakeasy one night around Christmas. A little too much to drink.

**In the first season it was just Marlana but in the second season you added a second host, Robyn Graves.**

Robyn: Yep (giggles)



(left to right) Marlana Midnite, James Downing, Blake Powell and Robyn Graves.

**Tell us a little about your character Robyn.**

Robyn: Ummmmmm.....my best friend is a dead girl, we hang out in the mausoleum and I deliver for the Midnite Mail Service.

**You also have some other characters who appear from time to time. What are their names?**

Marlena: We have Wolfred and Franklin who were the two original puppets and then we added Archibald and Cleo and Thaddus Bones. Am I forgetting anyone? Oh, we have a walking dead guy who comes and goes. Not the zombie kind but a ghost kind. Wammmmmmp. That is the noise he makes. He just shows up in a couple of episodes but it works. We love the puppets. We are currently redesigning them. Andrew Smith as we mentioned before does the voice of Thaddus Bones and I do the voice of Cleo but it is sped up to an enormous rate and it is all squeaky.

**How did the idea for these extra characters come into being?**

Marlena: Well, in the classic movies you always have a vampire, you always have a Frankenstein monster and you have a creature and then you have a mummy.

Cleo fills the mummy role even though

she is a cat. Wolfred kinda fills the vampire and werewolf role because he is both and that is why he is so weird. And Franklin fills the Frankenstein monster role. So if you think about it, it all goes back to those old monster movies but we wanted to kinda aim the show at kids.

**The show has just taken off and it is very popular. Why do you think that is Robyn?**

Robyn: Because there is humor for moms and dads and kids. And we are likable and friendly.

**Blake, what goes into the production of each episode?**

Blake: You know, I was talking to somebody about that today. They asked how everything was divided up. When we first started Marlana designed the logo, she designed and made the puppets and we both built the sets together. Now that things are running on a weekly schedule, which is really hard to keep up with, she does everything on the front end and we do everything on the back end. She does most of the writing which usually consists of her and Robyn in the bathroom







**Marlena, Wolfred and Franklin on the set of MIDNITE MAUSOLEUM.**

while they are putting on makeup deciding what they are going to do an hour from now. We have not had a script for at least two years now. We will sometimes jot down ideas, but otherwise, she will do everything up to the point where we shoot, then I shoot and edit it. And I guess it takes me about twenty to twenty five hours to edit it. Then we have to get it to the stations.



**How many episodes do you shoot each season?**

Blake: We have been doing season of either ten or twelve episodes. It depends on how it runs. The second season was twelve and the third season was ten and the fourth season, which the last episode is next week will be ten but this fall will be twelve. We are going to take a break between those.

**Marlena, what has been your favorite episode and movie?**

The favorite movie is definitely KING OF THE ZOMBIES because I love that movie and I love Mantan Moreland. My favorite episode has to be the Halloween show we did with Cleo and DAWN OF THE MUMMY because we got to dress up as old time Egyptian people. We had a cat mummy. It was really fun. It was pandemonium because we don't

script stuff and we had this new cat mummy. I had to paint this little box for it to come in because Marlena ordered a real mummy from the back of SCARY MONSTERS for five dollars. She thought that was really cheap but she said maybe it is a close out. When she gets it she finds out it is a cat. Then we flash over to Sascratch and he gets the real mummy and sends us the cat mummy from his cat mummy

collection. But we wound up keeping the one we got. Yep, that was my favorite episode. For those that know who Sascratch is, he is Thomas Bedinski from THE ITALIAN ZOMBIE MOVIE PART 1 AND 2 and THE GIANT RUBBER MONSTER MOVIE.

**He was also a guest on your special Summer Camp episode.**

Marlena: Yes he was. He came up and we shot a special episode with him and we tried to play sports and it is hilarious because none of us play sports except for him. But it was fun and we got to attack each other with water balloons.

**Robyn, what about you, which movie and episodes are your favorites?**

Robyn: Mmmmm...I think my favorite movie is THE UNDERTAKER AND HIS PALS but that was my least favorite episode to shoot.

**Why is that?**

Robyn: Because I had a broken arm and I was really sick. Not fun but I love that movie so I still watch it anyway. (giggles)

**What about your favorite episode?**

Robyn: Ohhhhhh...I can't remember the movie. It was one of the Christmas episodes and Wolfred was stealing candy canes. Oh THE SNOW BEAST that was my favorite episode.

**What about you Blake?**

Blake: Favorite movie? I guess it would have to be WEREWOLF VS. VAMPIRE WOMEN because I am a big Paul Naschy fan. So that would be my favorite movie so far. The episode would be....hummmm...the one with HORROR HOTEL for really strange reasons. When we did that episode it was right after we stopped scripting stuff. We had a whole lot of spots where we inserted Marlena into the movie, which is something we don't do that often. It worked out really good, including just green screening her over the movie itself. That is when we first started to go out of the really straight horror hosting which we still continue to do but it was really experimental and a lot of fun. So I would say it was the HORROR HOTEL one, but I really like a lot of them.

**At the Horror Hound Convention in March you debuted the "Euro-Sleaze" DVD. What gave you guys the idea to do that Marlena?**

Marlena: Well, we really strive to be family friendly but there are a lot of takes and cuts you don't see where we are swearing and throwing things and getting really frustrated....You know there are times when you say something and you think "Oh, that was so funny" but you can't use it because it is not family friendly. Kids might not get it and you don't want them going up to their parents saying "Mom....," and then all the angry letters come rolling in. So, we were talking about it, and we have all of these awesome movies, and we can't show them on TV because they might have nudity or they might be gory. We thought why don't we take one of those movies and do it and put it out on DVD. It was a huge hit. Everyone thought it was really cool so it worked out for everybody.

**I really enjoyed the segment when Robyn was reading the letter from Alabama.**

Robyn: Oh yea, that was hilarious because I didn't know what was going on. Everyone thought it was funny and I didn't even get it.

**Have you made a trip to Alabama yet?**

Robyn: No, I have never been to Alabama.

**Blake, how many stations carry MIDNITE MAUSOLEUM?**

Blake: At last count I think it is 62 stations.

**Now, how does that work? Do the stations have a site that they download the episodes from?**

Blake: Yea, we have a server where they can download the show from, which is the only way we can keep up with a weekly schedule. Otherwise we would be mailing stuff out every week, unless we shot everything ahead of time, which is something that we are striving for, shooting stuff ahead of time. But as it is right now, we are shooting every two weeks and cranking out an episode every week.

**When you first started the show did you have any idea that it would be as big of a hit as it is?**

Marlena: We really didn't read into it that much. We thought that it



could be awesome or it could go nowhere, so we will just play it by ear and see what happens. You don't want to get your hopes up, and you also don't want to be down on the idea, thinking this will never work....We just kept an open mind and hoped it would work and so far so good I think.

**What about you Blake? Did you think the show would be as big of a hit as it is?**

Blake: I don't know. We usually don't know how things are going from day to day. The only thing we did was we got together and shot the first 12 episodes all at once, those were the short ones. We shot those in three days. Then Marlana went back to Georgia where she was living at the time. We shot them and I edited them. Myspace was actually a force then and I would post them on Myspace every week on Friday and that is how we started building a viewership. It's one of those things where you are kinda surprised to see that it turns up places or someone writes something about it and you think "Well, that is cool." You just keep on doing your thing.

**The thing I like most about the show is, like you said, it is family friendly. Parents can watch it with their kids. The comedy is funny and some of the ideas you come up with is hilarious. I like the fact that you mostly ad lib your lines.**

Marlena: Sometimes you will come up with an idea and say we are going to do this and this, but it is not like we ever write down what we are going to say. Usually if we say it, and it is not the mail segment where we read letters, it is not on the page. The mail is actually from people and we want to capture what they are saying. But if it is the intro, outro or the skits, someone usually has a basic idea and we just run with it. Sometimes we have to do a second take and that spontaneity isn't there but it works out ok.

**Over the past few years there have been a lot of Horror Hosts pop up all over the country, why do you think that is?**

Marlena: I am not sure, I mean there have been a lot of them before us. It could just be people saying "Oh, that's not around anymore so let's do it." I think Elvira has her show on the air again. It just might be a generation of people who said there aren't any Horror Hosts around but then they pop up everywhere and they keep doing it. Why stop now?

**Where would you like to see the show go from here?**

Marlena: Ohhhhh....you know....I don't really think about it. I think about doing. I am not a far in the future thinker. I don't think "I want this to happen and I want that to happen." We just do it and what happens happens. It is like a stream, it just keeps going.

**So you just go with the flow?**

Marlena: Exactly.

**I know you have a comic book store in Clinton, Iowa that you opened a few months ago, how is that going?**

Marlena: It is going good. I sit there and sell comics to people. They make faces at me sometimes because I forget things that are on their "pull list." But it's ok.

**Do you ever go hang out at the comic book store Robyn?**

Robyn: Sometimes we watch TANK GIRL and I hang out with the cat.

**Now I saw on YouTube a tour of the comic shop you did where you went down in the basement.**

Robyn: Yes, the video is online. I did a tour and the basement is really scary.

Marlena: I put a lot of boxes down there so it looks more lived in now. I put light bulbs down there too.

Blake: That is where we keep all of our stuff for conventions.

**So now you can go back down there Robyn.**

Robyn: Maybe, I am sure it is still dangerous....There is a creepy baby carriage down there in the back. It is really scary. I don't know where it came from.

**WHAT???**

Marlena: We checked it. There is nothing in it. Just a blanket. We got up the courage and got a stick. We didn't want to disturb a crime scene or anything. We were like should we do it or should we not do



**The Scare gals at a Horror Hound convention.**



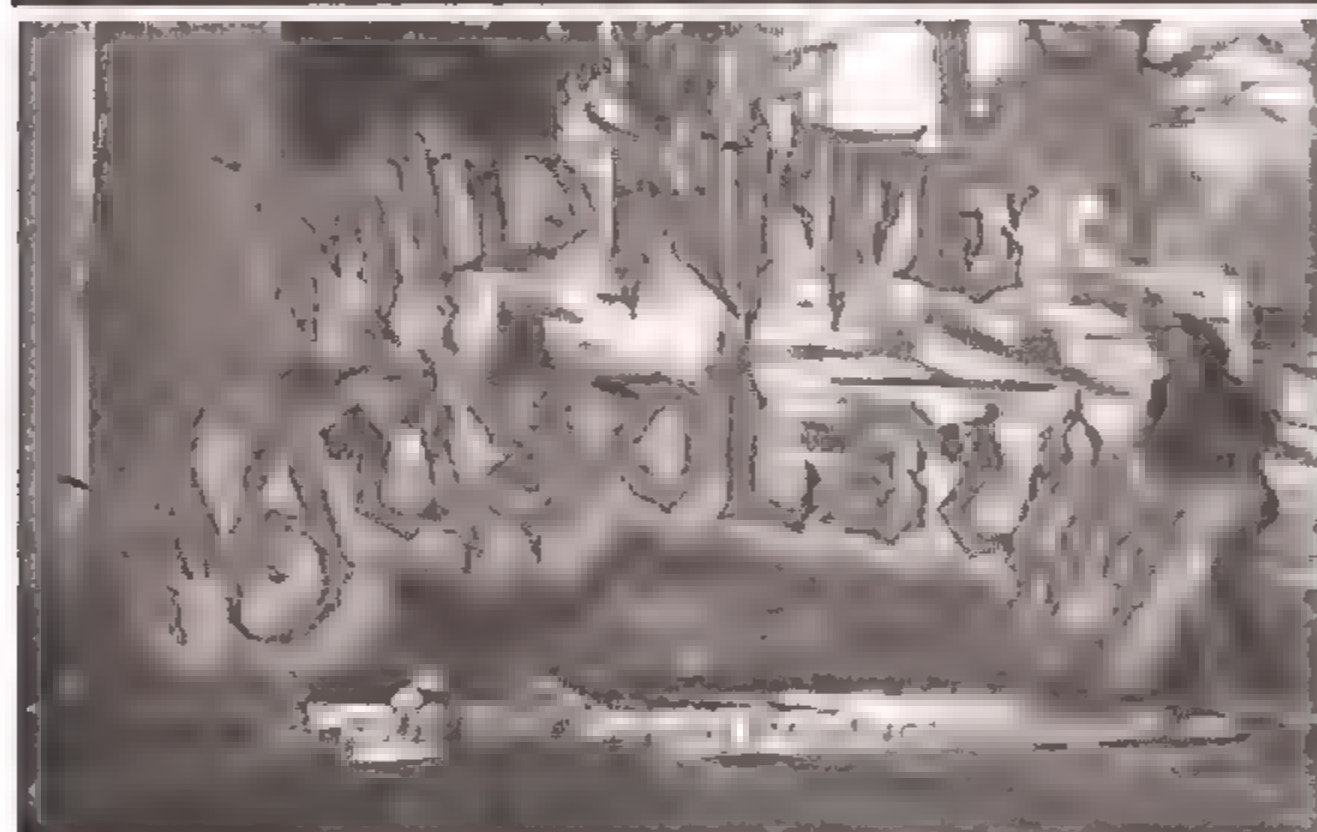
**The Midnite Comics shop in Clinton, Iowa.**

it. So we did. If there had been something creepy like a baby skeleton in it we would have called the police. But there wasn't, just a blanket balled up in a baby carriage. We did it, we conquered our fear and it was all good. There are still spiders and silverfish down there that are creepy.

**I think those are in any basement.**

Marlena: Yea, unless you have those weird green hedge apples that are supposed to keep bugs out of your basement.





James Downing talking with Marlana Midnite.  
Check out:  
[www.monstersfromthebasement.com](http://www.monstersfromthebasement.com)  
[www.midnitemausoleum.com](http://www.midnitemausoleum.com)

Those what?

Marlena: They come from some type of tree. Those warty looking green things. They are supposed to keep bugs away. I am not sure if they work or not.

Now your show has a website right?

Marlena: Yes, it is [www.midnitemausoleum.com](http://www.midnitemausoleum.com). That is M-I-D-N-I-T-E-M-A-U-S...Just google Midnite Mausoleum. This isn't a spelling bee, I am not going to be spelling things here. (laughs) The first time I was on the radio, I was giving out the website and I spelled Midnite wrong. Blake was saying "No, no, no....." So just google it. That is what Google is for. Utilize it!!! (more laughing)

Thank you for sitting down and talking with me.

Marlena: Always a pleasure James.

Robyn: Thank you, it is always good to see friendly faces at these conventions.

And thank you Blake.

Blake: It is always nice talking to you.

If you are ever in Clinton, Iowa, stop by and check out Midnite Comics and go to [www.midnitemausoleum.com](http://www.midnitemausoleum.com) for a list of stations that carry MIDNITE MAUSOLEUM across the country. You can also get t-shirts, trading cards, DVDs and much more on the website as well.

Also check out my website [www.monstersfromthebasement.com](http://www.monstersfromthebasement.com) for convention listings, convention reviews, pictures and audio interviews with your favorite horror stars.





DESTINY VAMPIRE MERMAID is  
TM & ©2012 by Dennis Druktenis



# DESTINY —THE VAMPIRE MERMAID ON The Island of Terrors

## Part 5

by Mike E. Pringle

**D**on't worry. I didn't hurt anybody to get it if that's what you mean. It's mine," he says.

Destiny has a hard time believing this answer until she notices the bandage on the doctor's arm. It is the type of dressing you get after blood is drawn. After seeing this Destiny decides to trust him a little. Also her overwhelming thirst makes it hard to debate any longer.

Destiny quickly starts to drink as the doctor starts for the door. The second she finishes she calls the doctor back. "I really appreciate this, but why are you being so kind?" asks Destiny.

"It's the least I can do to make up for all the trouble I've caused you and the others," says Dr. Francis.

"You caused? What do you mean?" Destiny asks.

"Most of the terrors on this island are my creations. The plant soldiers, the attack trees—even that nasty implant you have. It was all my work," says Dr. Francis.

"Are you saying that with shame or with pride?" asks Destiny.

"How can I feel pride over anything I've created if it is used to harm others?" He explains dismally. "There was a time, you see, when I worked as a research scientist for a huge company that had several government contracts. With my extensive knowledge in Neurology, Biology and Botany I was able to do quite a bit. But the government suits were more interested in the things you saw yesterday." He paused and then continued, "I was set on perfecting new vaccines. And in time, I came up with some vaccines that would cure several diseases—even some of the biggies."

"They didn't work?" asks Destiny with great interest.

"On the contrary Destiny, they worked a little too well," continues Dr. Francis. "Then, at my presentation, the wrong people were more annoyed than impressed by what I did. A few days later my staff and I were terminated and blackballed. We couldn't even get jobs as assistant kindergarten teachers. At the time I felt as though I had ruined my career, as well as the lives of the people who trusted me." He pauses before going on with the story. "It didn't take long for me to meet up with Lawrence Brogan. He claimed he heard all about my unfair treatment. He offered me a chance to continue my work by working for him. It wasn't long before we realized we made a deal with a madman and became his prisoners."

"Brogan mentioned something about a 'buyer.' What's he talking about?" Destiny asks.

"Brogan sells his best finds to an oversea buyer who is very interested in people like you. His goal is to develop similar beings, and use them for his own nefarious purposes." Dr. Francis explains.

"And this fight Senalda and I are supposed to have?" Destiny asks.

"The end result will be lose/lose," sighs Dr. Francis. "If they like your talents you will be kept for further study if possible, and very likely dissected. If they think you're worthless you'll be killed immediately following the fight." Dr. Francis says sadly.

"I really hope there's a third option." Destiny adds.

Dr. Francis is about to say more when Zarita bursts into the room.

"So there you are! I told you to stay away from them!" she yells at Dr. Francis.

"I was only giving the prisoners their breakfast," he snaps back.



Debbie D. as Destiny The Vampire Mermaid.  
[www.DebbieD.com](http://www.DebbieD.com)

"Don't lie to me Arvin! You were up to something. I know it! Now get out of here!" orders Zarita, pointing her sword menacingly at Dr. Francis, driving him from the room by force.

But before she is able to get him over the threshold, the good doctor retorts with equal intensity, "Perhaps I can live with what you did to me, but with what you're doing to your own family, that's another question!"

"You *really* thought there was something between us?" laughs Zarita. "And you can't understand any of this." She pauses for effect. "For someone with so much intelligence you're really quite stupid!"

Dr. Francis glares at her angrily, and leaves the room without saying anything further.

Senalda stirs, finally shaking off her forced slumber as Dr. Francis slams the door behind him.



An hour later the Sikorsky S-76 Helicopter returns to the island, but this time it lands close to the tower. A well-dressed businessman climbs out, followed by two strong looking men—his bodyguards. The men are greeted by Brogan, who personally leads the men inside.

Once inside, Brogan shows his 'buyer' several of his findings, including the video footage of Destiny's fights with Dr. Francis' creations. He is doing his best to sell both Destiny and the gruesome inventions to the buyer. Dr. Francis is sitting at the control panel, the sour look on his face directed at Brogan. Zarita, still armed with her sword, is standing next to Francis.

Brogan checks the time, and signals Dr. Francis to begin the main event with a flick of his hand. Dr. Francis switches on the largest monitor in the room, and the group sees that two metal sarcophaguses have been placed atop one of the many Island mountains—about thirty feet apart from each other. They watch as the monitor shows the locks opening to release Destiny and Senalda, who both scan their surroundings menacingly before assessing each other with equal malice.

Safely back in the tower, Brogan announces what he has in store for his guests. "You're about to witness the only known *Vampire Mermaid* and the former leader of the *B'Tola Coven* battle to the death!"

Zarita then grabs Dr. Francis by the collar, yanking him out of the chair. She holds her sword close to his throat. "Sir, he just tried to sabotage the panel!"

Francis shakes his head in denial, but it is clear that Brogan does not believe him. "He's always been up to something, and this time he's gone too far," announces Brogan. "He's told me everything we need to know. We don't need him anymore."

"Let me take him outside and kill him!" demands Zarita.

With an arrogant wave of the hand, Brogan agrees, and Zarita marches Dr. Francis out the door.

As Destiny runs towards Senalda, Senalda flies forward to meet her. Once face-to-face they get ready for the fight. Senalda summons a powerful spell, throwing it directly at Destiny. The spell hits Destiny square in the chest, sending her hurling over the mountain's edge...

## Part 6

Seconds later, the mountain begins to shake ominously and a rumbling can be heard. Unbelievable, Destiny appears to grow over the cliff over which she was thrown only seconds earlier—her size magnified by her shape shifting abilities and the strength of Senalda's spell. Destiny now looms over one hundred feet tall!

The main tower doors open and Zarita shoves Dr. Francis out the door. As the door shuts, Zarita makes her sword disappear, grabs Francis, and starts to run. Confused, Dr. Francis stops her.

"What's going on, are you having a change of heart? Did what I said, actually get through to you?" He tries to keep talking, but is silenced by Zaria's passionate kiss. At length she releases her embrace and Francis stares at her, dumbfounded.



She smiles back at him longingly, "I was on your side all along silly." Then with a renewed sense of urgency in her voice, she pleads: "Now please Arvin, we have got to get away from here! I need you to follow me and stop asking questions for once."

Giant Destiny is now stomping along the shore. Senalda is flying behind her and doing her best to keep up. Senalda lands on a mountain next to a satellite dish and begins shouting instructions to Destiny.

"DESTINY...DO YOUR WORST AND DO IT FAST, THAT SPELL IS ONLY TEMPORARY! START WITH BROGAN'S BIG ANTENNA!"

Destiny complies, picking up the dish and slamming it on the ground. The force of the action causes a small tremor to shake the island. She finishes by stepping on the dish for effect. Without the dish, Brogan can no longer control the mechanical workings on the island or the implants he used to control his prisoners.

Senalda then points to a walled in area in the distance. This is where Brogan keeps the rest of his prisoners. Destiny easily reaches the wall, and takes it down with a stamp of her foot.

Destiny then turns her attention to the tower.

Realizing trouble with a capital D is quickly on its way, Brogan activates a failsafe force field that surrounds the tower.

Destiny hits the shield with the full force of an energy blast magnified to fit her size. The shield goes down and Destiny begins





ripping the roof off the tower. Bricks start falling inside and out covering the 'buyer' and his hired muscle.

Brogan, who knows the only safe way out of his tower, quickly escapes its crumbling confines. But Destiny spots him. As she begins her pursuit, the giantess spell begins to wear off, rapidly reducing her to her normal size. This, of course, does not slow her down.

Destiny chases Brogan for several minutes until he stops at the mouth of a pit. It looks like Brogan is trapped, but he simply turns to face Destiny with a triumphant smile on his face. "It's a shame you're not gigantic anymore. It would have made things more interesting. As it is, I'll just have to be satisfied to watch a less eventful end to Destiny the Vampire Mermaid."

Destiny glares at Brogan as a humongous King Cobra emerges from the pit behind him. This cobra is one of Brogan's monstrous creations. It stretches to a height almost equaling that of Destiny when she was a giantess, its hood is fully extended and towering over Destiny and Brogan. Brogan orders the cobra to kill and it obeys, opening its mouth and crashing down on Destiny, swallowing her whole.

Seconds later the words "SWORD CONJURE" can be heard from inside the cobra, and with that the point of a sword bursts out of the cobra's throat. After several slashes and stabs Destiny decapitates the giant cobra from the inside. Destiny bursts out from the neck of the dead cobra, flips in mid-air landing before Brogan. The cobra's headless body crashes to the ground behind her. She cocks her head toward Brogan, giving him a wordless 'You're Next' look.

Shocked, Brogan loses his balance and falls in to the cobra pit. Destiny runs to the edge to discover Brogan holding onto a tree root for dear life. Destiny reaches down and pulls him out. "You saved me?" Brogan asks.

"Of course, I did," retorts Destiny sarcastically. "I hate to waste even one drop of blood!" With that Destiny goes vamp and bits Brogan on the neck. His screams echo over the island.

Destiny returns to the now demolished tower, where she sees several other *B'Tola* witches crossing to meet her from many directions, all looking happy and relieved. As Destiny moves through the growing crowd she spots Zarita, Dr. Francis and Senalda sitting together.

"I'm sorry I didn't tell you everything Arvin. Too many people knew the plan as it was and needed your reactions to be genuine," explained Zarita.

"Brogan was after us for so long, we decided to change our strategy, and let him believe we were giving in," added Senalda.

"We realized he wasn't just after us, but scores of magical people and gifted scientists like you," continued Zarita. "Brogan had to go, but not before we found out who his 'buyer' was because he's taken others to unknown locations for years. Now that we have him we'll get him to tell us where the others are and get them home."

Senalda notices Destiny coming towards them and motions for her to join them. "Was he good?" Senalda asks.

"The best!" Destiny exclaims.

"You did that sword conjuring spell outstandingly!" Senalda says proudly.

"Thanks!" replies Destiny with great satisfaction. "I remembered everything you showed me." She pauses, smiling, "And I added a

little something of my own."

"We have your dress and cloak stored in the lab for you." Zarita tells Destiny.

"Thanks! And if you don't mind, I think I'll hold onto this outfit too. I actually like it now," say Destiny. Destiny moves closer to Dr. Francis who's sitting close to Zarita. "I guess you'll be heading home now?"

Dr. Francis and Zarita smile at each other. "I am home," Francis says.

That's when Destiny notices Dr. Francis and Zarita holding hands.

"Besides," he continues, "There is so much work all of us can do together here. And it's a much nicer neighborhood now that you've taken out the *trash*."

Destiny smiles at the happy couple and wishes them luck. "It's time for me to go."

"You're welcome to stay Destiny, we'd love to have you with us." says Senalda.

Destiny looks all around at the beautiful surroundings and replies, "As soon as you add a lighthouse, let me know."

**The End**





# Scare-eviews

by David Elijah Nahmod

## In Memory of Jonathan Frid

**I**n an ironic twist of fate, actor Jonathan Frid passed away on Friday the 13. Frid (1924-2012) was a classically trained Shakespearean stage actor who, at age 43, became an unexpected heartthrob when he was cast as Barnabas Collins on **DARK SHADOWS**, the now legendary daytime soap opera that dared to go where no soap had gone before: into the realm of monster movies.

Prior to Frid/Barnabas' arrival, **DARK SHADOWS** had been a ratings disaster. It was his extraordinary performance as Barnabas, the guilt ridden vampire, that not only saved the show, but catapulted it into the stratosphere. **DARK SHADOWS**, a once struggling show in danger of cancellation, was soon commanding a daily audience of twenty million.

Frid always said that his favorite role was Shakespeare's Richard III. He played Barnabas as though he were playing Richard—nothing like this had ever before (or since) been seen on a daytime drama. Audiences were stunned and mesmerized.

Were it not for Jonathan Frid, **DARK SHADOWS** might have been cancelled before its first birthday, and might now be a barely remembered footnote in TV history. Because of him, **DARK SHADOWS** is a legend.

And so, in memory of Jonathan Frid, and to honor his great and unusual contribution to the horror genre, this edition of **Scare-eviews** is dedicated to his memory, and will feature **DARK SHADOWS** related items only.

Rest in peace, Mr. Frid. Thank you for all you gave us.

## **DARK SHADOWS: THE BEST OF BARNABAS**

(MPI Home Video, 3 1/2 hours, Color/B&W)

Released shortly before Tim Burton's **DARK SHADOWS** opened in theaters, this single disc compilation offers nine complete **DARK SHADOWS** episodes, chosen from various points during the show's

five year history. For new viewers who discovered the series through the Burton film, the disc could serve as an introduction to Jonathan's Frid's portrayal of Barnabas, though whether or not these are his best episodes is open to debate.

There are a few glaring omission. A superb 1967 episode in which Barnabas tells the story of his beloved Josette's death would have been an obvious choice. The B&W episode is set during a "dark and

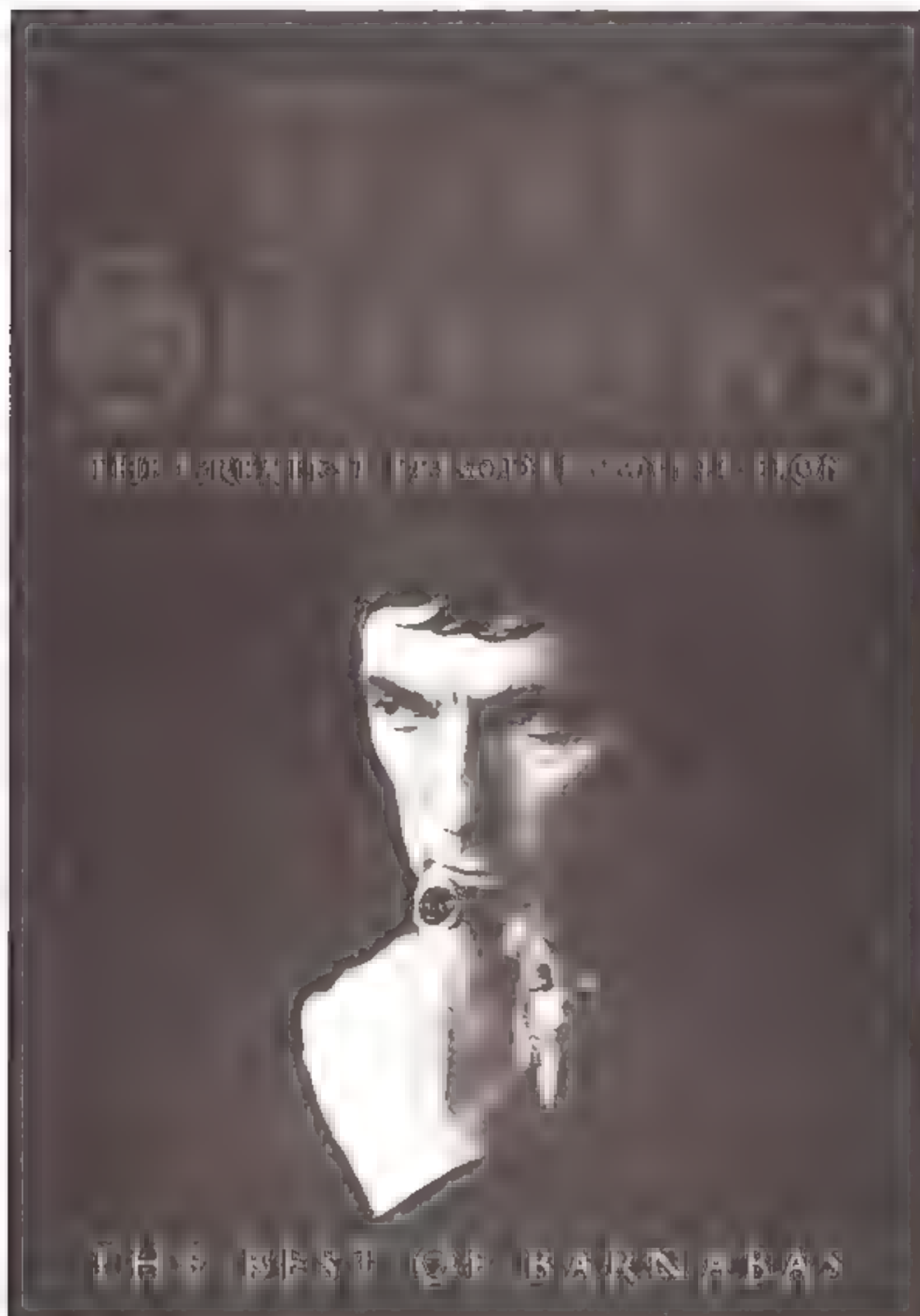
stormy night." As thunder rages, Barnabas shares the story with a pathos that's both frightening and heartbreaking. This episode showed the actor's Shakespearean talents at their very best and would have given new viewers an idea of the magic that captivated so many all those years ago. Also MIA: the pivotal episode where Barnabas awakens in his crypt back in 1795 and discovers that he's become a vampire. This is one of the most important—and scary—episodes in the show's history, and is another fine example of Frid's superb acting.

The episodes featured aren't bad choices, though. Actress Kathryn Leigh Scott has publicly stated that the episode where Barnabas meets Maggie Evans is her personal favorite—it's this episode that opens the collection. There's a real creepiness to the scene where Maggie feels that she's being watched. A few miles away, Barnabas stands gazing out of his widow, holding a candle. Other episodes include many episodes that are cherished by the fan base: Dr. Julia Hoffman botches her attempt to cure Barnabas, and instead causes him to rapidly age—to his true 175 years! Scott and Frid are seen again in the 18th century, when a newly undead Barnabas feasts upon his beloved Josette's throat. An episode from the Parallel Time storyline offers a plot twist that may have inspired Anne Rice's **INTERVIEW WITH THE VAMPIRE**. And there are two episodes in which Barnabas spars with his nemesis, the evil witch Angelique (Lara Parker). Parker also appears on the disc in newly shot sequences to introduce each episode—you can watch the episodes with or without these intros.

## **DARK SHADOWS: THE GREATEST EPISODES COLLECTION FAN FAVORITES** (3 1/2 hours, Color/B&W)

There's no arguing with the 9 episodes chosen for this second compilation—as **FAN FAVORITES**, it's quite obvious who chose them. The disc opens with a pivotal selection: in 1967, Barnabas Collins introduces himself to his cousin, Elizabeth Collins Stoddard (Joan Bennett), and passes himself off as his own descendant. The episode concludes with Barnabas standing in the ruins of the Old House, his childhood home. As he dramatically addresses the ghost of his long dead father, Barnabas—Frid—gives viewers a taste of the many powerful performances that lay ahead.

Another wonderful choice is the October 1967 episode in which Victoria Winters (Alexandra Moltke) is sent back to the 18th century during a séance. There's also a zombie themed episode featuring Quentin Collins (David Selby) from the show's wonderfully adventurous 1897





storyline, and a particularly eerie 1970 journey twenty-five years into the future. Kathryn Leigh Scott is on hand to introduce each episode.

Both collections serve as wonderful tributes to a TV phenomenon that introduced millions to the horror genre for the first time. For fans with limited incomes, the discs provide a cheaper alternative to purchasing the somewhat costly complete series.

**SCARY Reading:**

**DARK SHADOWS: RETURN TO COLLINWOOD**

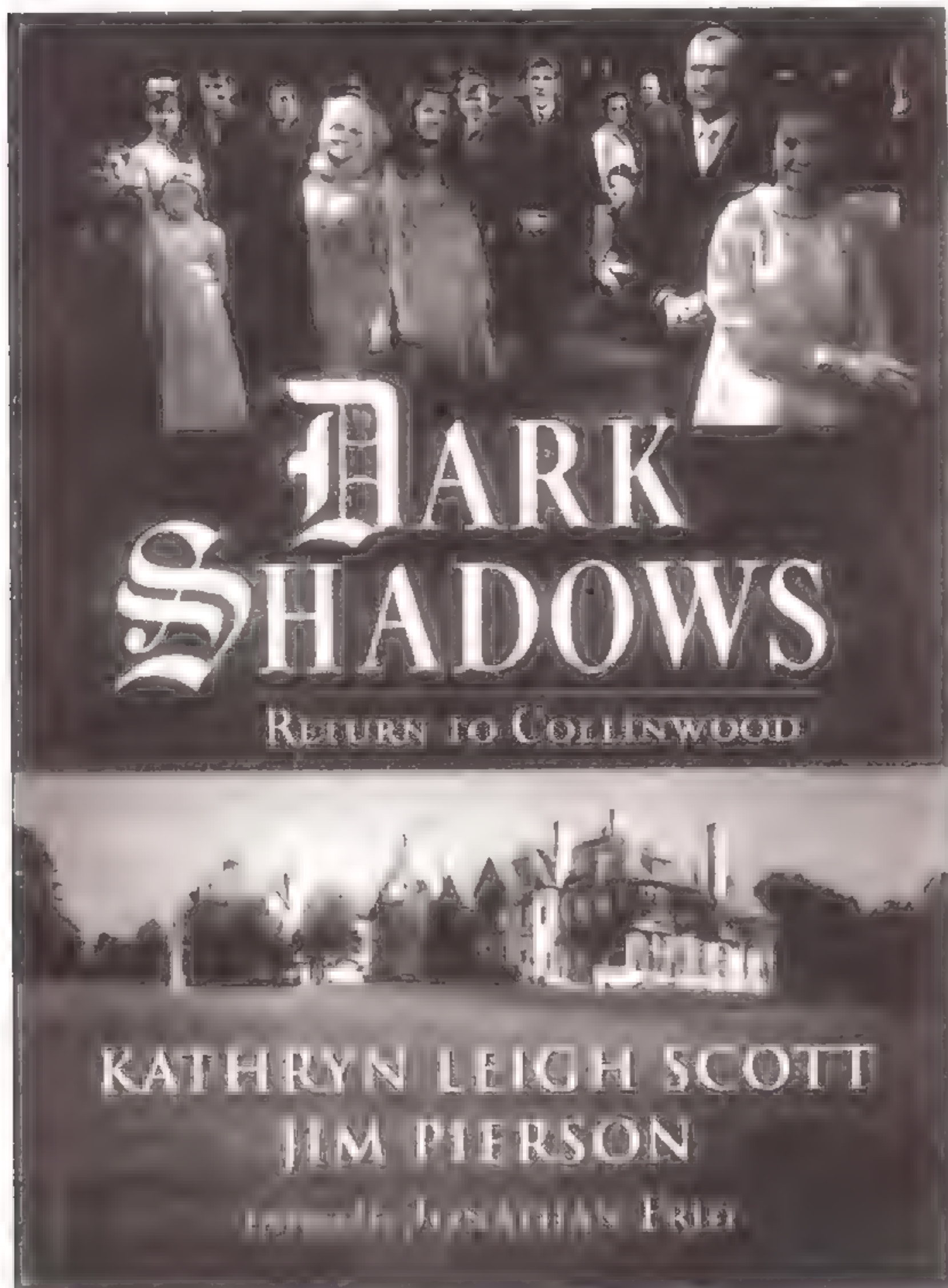
by Kathryn Leigh Scott, Jim Pierson

forward by Jonathan Frid

(Pomegranate Press, softcover, photo-illustrated, 198 pages)

This latest tome by original series star turned keeper of the **DARK SHADOWS** Flame, Scott is now especially poignant in the aftermath of Jonathan Frid's passing—the late iconic actor provides the book's forward. As his life was drawing to a close, the most important performer to appear on **DARK SHADOWS** reflects on how much of an affect the show has had on his career. He also reveals what he considers to be his favorite storyline: the magnificent 1795 saga—the 18th century tale in which we witnessed the events that caused Barnabas Collins to become a vampire. "It combines suspense, romance and tragedy," wrote Mr. Frid.

The book, published to coincide with the release of Tim Burton's **DARK SHADOWS**, is a complete history of the pop culture phenomenon known as **DARK SHADOWS**. The book opens with a timeline which begins in 1966, the year **DARK SHADOWS** began, continuing through to the 2012 release of the film. Many pivotal events in the DS history are noted, such as the release of the first two DS movies in the early 70s, Frid's 1973 tour of South America to promote the series' Spanish dubbed airings below the USA border, the two ill-fated attempts to revive it as a prime time series, as well as the



## Shadows Dispersed

Collinwood, tangle of dying trees  
And keeper of whispered secrets,  
Is curiously silent tonight.

Victoria Winters sits at the edge of her bed  
And contemplates a broken music-box.  
Dr. Hoffman smokes cigarette after cigarette,  
Thinking of someone she might have saved...  
Near the port,  
Maggie Evans sleeps peacefully,  
undisturbed by the deepest of dreams...  
While at the Old House,  
Willie Loomis sweeps dust into forsaken corners,  
As shadows no longer descend upon Collinport.  
Barnabas Collins is at last at rest,  
In some beatific netherworld,  
Together with Josette, eternally.  
Farewell, Jonathan Frid:  
Barnabas no more;  
Yet Barnabas forever in our hearts.

—Thomas M. Prehoda

highly successful reruns on PBS in the 1980s and on Sci-Fi Channel from 1992-2003. For a show that barely survived its first few months, **DARK SHADOWS** has certainly enjoyed a varied and colorful history.

Scott, whose Pomegranate Press serves as the book's publisher, provides several lively chapters in which she shares her memories of being cast as Maggie Evans in 1966 and working on the show as a young actress in New York. Yet the most impressive tale Scott tells is of her courageous decision to leave **DARK SHADOWS** in 1970. She moved to Paris, learned French, and worked steadily as an actress in England and across Europe for seven years, then returned to the USA to resume her career in California. (Note: Her European appearances include a guest starring role in the *Visitor From the Grave* episode of the TV series **HAMMER'S HOUSE OF HORROR**—which was produced by legendary Hammer Films.)

Jim Pierson, who runs the annual **DARK SHADOWS** Festivals as well as the estate of the late DS creator Dan Curtis, offers some background information on the making of the new film, while Lara Parker (Angelique) recalls her years as the TV show's resident witch.

Everyone's prose is light, fun and easy to read. While some of the information offered is familiar, a lot of it is new, previously unheard tidbits. Dozens of behind the scenes photos from the TV series, and from all three DS films offer a wonderfully up close look at various productions.

Scott also offers an up close and personal look at Seaview Terrace, the Newport, Rhode Island mansion that served as Collinwood on the TV series, while actor David Selby (Quentin Collins) sums it all up with the lovely **DARK SHADOWS**—a poem.

It's most impressive to see how much material Scott and friends were able to squeeze into a relatively small volume. It's a wonderfully fun history lesson of that strange little daytime drama that's never been forgotten by those who ran home from school to watch it.



### SCARY CDs:

#### **DARK SHADOWS: THE VOODOO AMULET**

#### **DARK SHADOWS: THE HOUSE BY THE SEA**

#### **DARK SHADOWS: THE CRIMSON PEARL**

(Approximately 60 minutes each, Big Finish Productions)

UK based Big Finish Productions offers three more **DARK SHADOWS** audio dramas on CD.

The silly if fun **VOODOO AMULET** is **DARK SHADOWS** transferred to the magical world of film noir. Jerry Lacy and Lara Parker make their second audio appearances as Tony Peterson and Cassandra Collins—she of course is Angelique in disguise. The former enemies have built a grudging respect for each other. In this made New Orleans set adventure, they go in search of the title *Amulet* in the bars, back alleys and graveyards of *The Big Easy*. Their journey takes them, among other places, to the grave of real life 19th century voodoo priestess Marie Lavoix.

As they synchronize their watches and dart in and out of the dark, smoky shadows, they effectively emulate the ambiance of those wonderful Bogie/Bacall movies from the 1940s. Lacy must have felt quite at home in this tale—the actor is well known for his portrayal of Bogart's ghost in Woody Allen's **PLAY IT AGAIN SAM**.

As Big Finish also has the rights to produce **DR. WHO** audio dramas, the company has been incorporating **WHO** cast members in the **DARK SHADOWS** universe in newly created roles. Colin Baker, who played the time tripping doctor in the 1980s, stars in **THE HOUSE BY THE SEA**, a one man drama.

In 1967, the **DS** TV series had a brief sub-plot in which Victoria Winters (Alexandra Moltke) and Burke Devlin (Anthony George) about to be married, attempted to purchase the home of a long deceased Collins relative. A technicality in the dead man's will prevented the sale from going through. In **HOUSE BY THE SEA**, Baker plays Gerald Conway, a lawyer suffering from mental health issues, who rents that very house from Mrs. Stoddard. Like just about every house in the town of Collinsport, it's haunted.

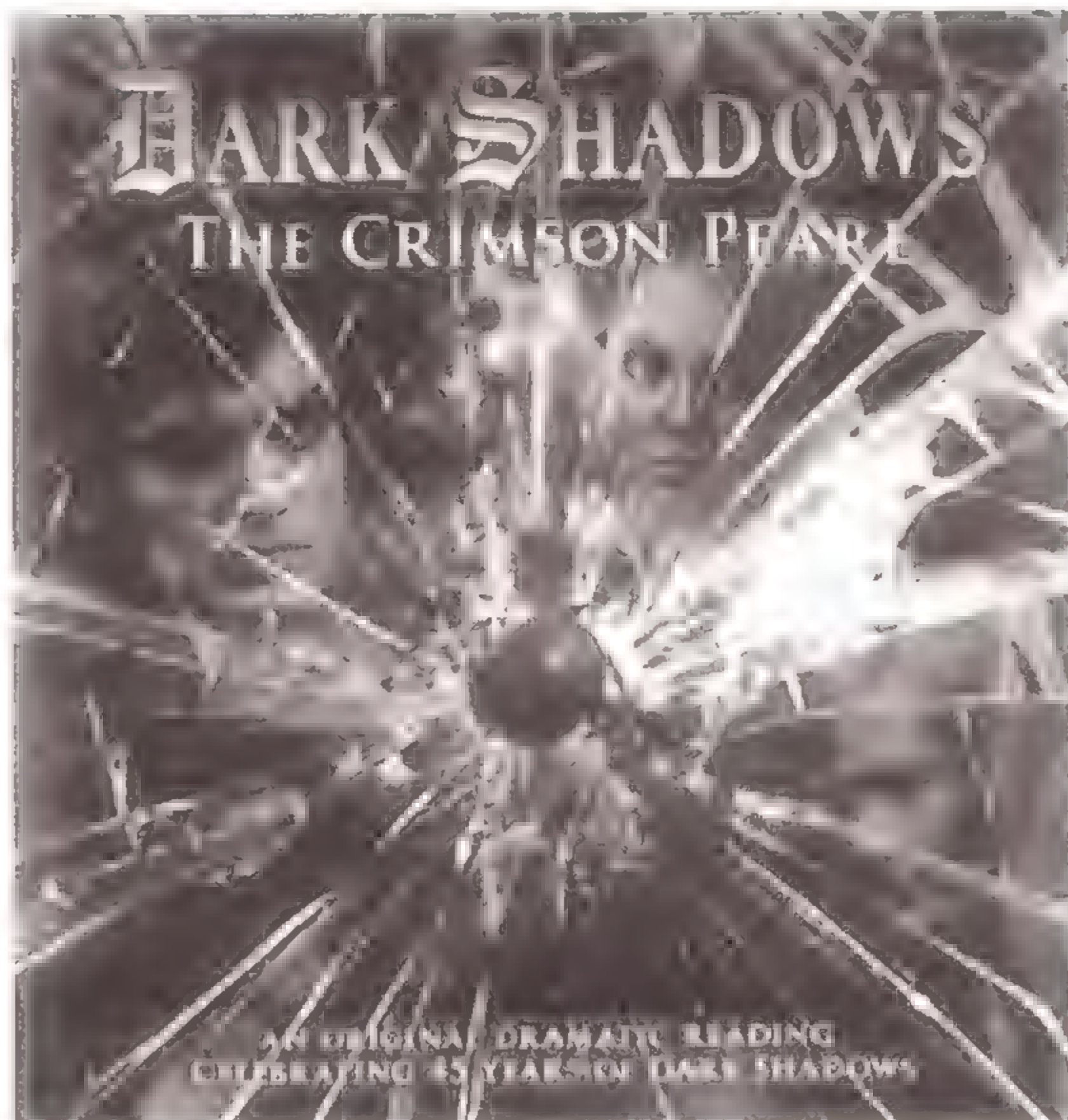
While a one man show for the actor, **HOUSE BY THE SEA** features five very familiar characters from the **DS** universe. though he has a



strong, trained voice, Baker is clearly unfamiliar with the **DARK SHADOWS** mythos. When he raises his voice a few octaves to voice the dialogue accorded to Mrs. Stoddard, he fails to convey the aristocratic, conservative demeanor that the late Joan Bennett brought to the role so effortlessly—nor does Baker even come close to sounding female.

Likewise, when Barnabas Collins makes a brief appearance in the story, the vampire's dark brooding, tragic aura is strangely missing. Perhaps Baker, who, like the late Jonathan Frid, is a stage trained actor, just doesn't fully understand who Barnabas Collins is.

Still, it's a well written story. Like other tales in the Big Finish series, it ties up a few loose ends from the TV show that the original series writers never concluded. We now get a bit of Caleb Collins'





back story and learn why he wrote such a strange and airtight will.

**THE CRIMSON PEARL** stands as one of the best of the audio dramas. The epic tale features seven original cast members, two cast members from NBC's 1991 attempt to revive the series in prime time, several **DR. WHO** actors, and a few newbies.

The story begins in 1690, when Isaac Collins (Roy Thinnes) first comes to America. On board ship, during a powerful and unexpected snowstorm, Collins finds a beautiful, blood red pearl. For the next two centuries, the pearl passes from hand to hand, bringing riches, and tragedy, to all who posses it. Among those who appear are Marie DuPres, the mother to pivotal **DARK SHADOWS** character Josette. Kathryn Leigh Scott, who's well known as the ill fated Josette, is heard as Marie, a character who was mentioned, but never seen, on the TV series. We also journey to the bowels of Hell with Angelique (Lara Parker) the evil, lovesick, witch, who attempts to use the Pearl's power to free herself from the clutches of the Dark Lord.

*The Pearl* travels through the centuries, causing misery everywhere it turns up. Some actors, like Scott and Nancy Barrett, appear in more than one role, reprising characters they played in different **DS** time periods. Christopher Pennock, who became part of the **DS** family when he played Jeb Hawkes in 1970—Jeb was the spawn of the Leviathins, the ancient race of evil beings bent on world domination. Pennock makes his first appearance on a Big Finish CD as Jeb's ghost—or is the ghostly vision seen by widowed Carolyn Stoddard someone else?

When the origins of the Pearl are revealed, it opens a doorway to a whole new series of possible **DARK SHADOWS** tales. "Collinwood is a place where stores happen," says Quentin Collins (David Selby) at the conclusion of **THE CRIMSON PEARL**. "There are many more stories to come...."

#### **WASHINGTON: BEHIND CLOSED DOORS** (1977. Acorn Media)

This Emmy winning miniseries aired over the course of a week in 1977. Based on the novel by John Erlichman, it tells of a power mad president and the extreme lengths he goes to in order to hold onto his power base. The author based his prose on his experiences working inside the Richard Nixon White House.

So what's political drama doing on the pages of **SCARY MONSTERS**? The answer is simple: three major players from **DARK SHADOWS'** glory days are reunited in **WASHINGTON: BEHIND CLOSED DOORS**. Thayer David, who met an early demise in 1978, is seen in three episodes, while **DS** superstars David

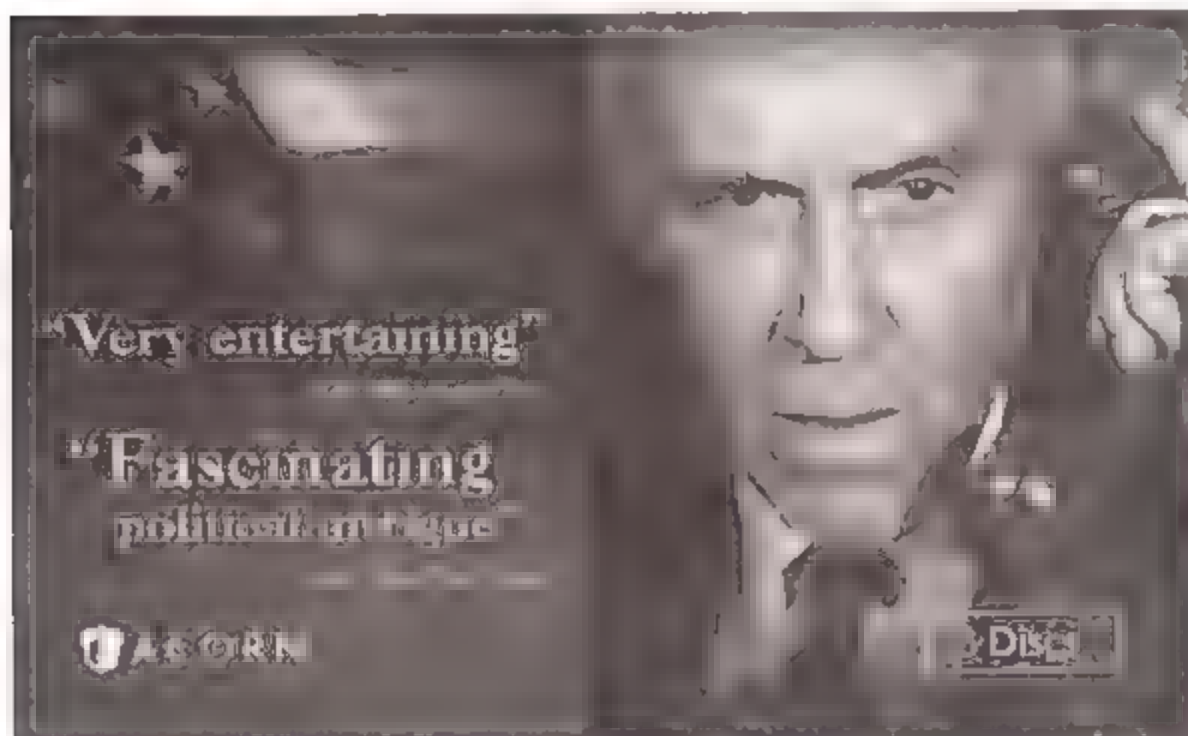
Selby and Lara Parker (looking great in a bikini) appear in six episodes each.

This superbly intense drama, released on DVD for the very first time, is a wonderful chance to see three beloved **DARK SHADOWS** performers stretch their acting muscles as they play characters that are very different from the roles that made them famous. They all give strong performances—it's nice to see

CLIFF ROBERTSON \* JASON ROBARDS \* STEFANIE POWERS

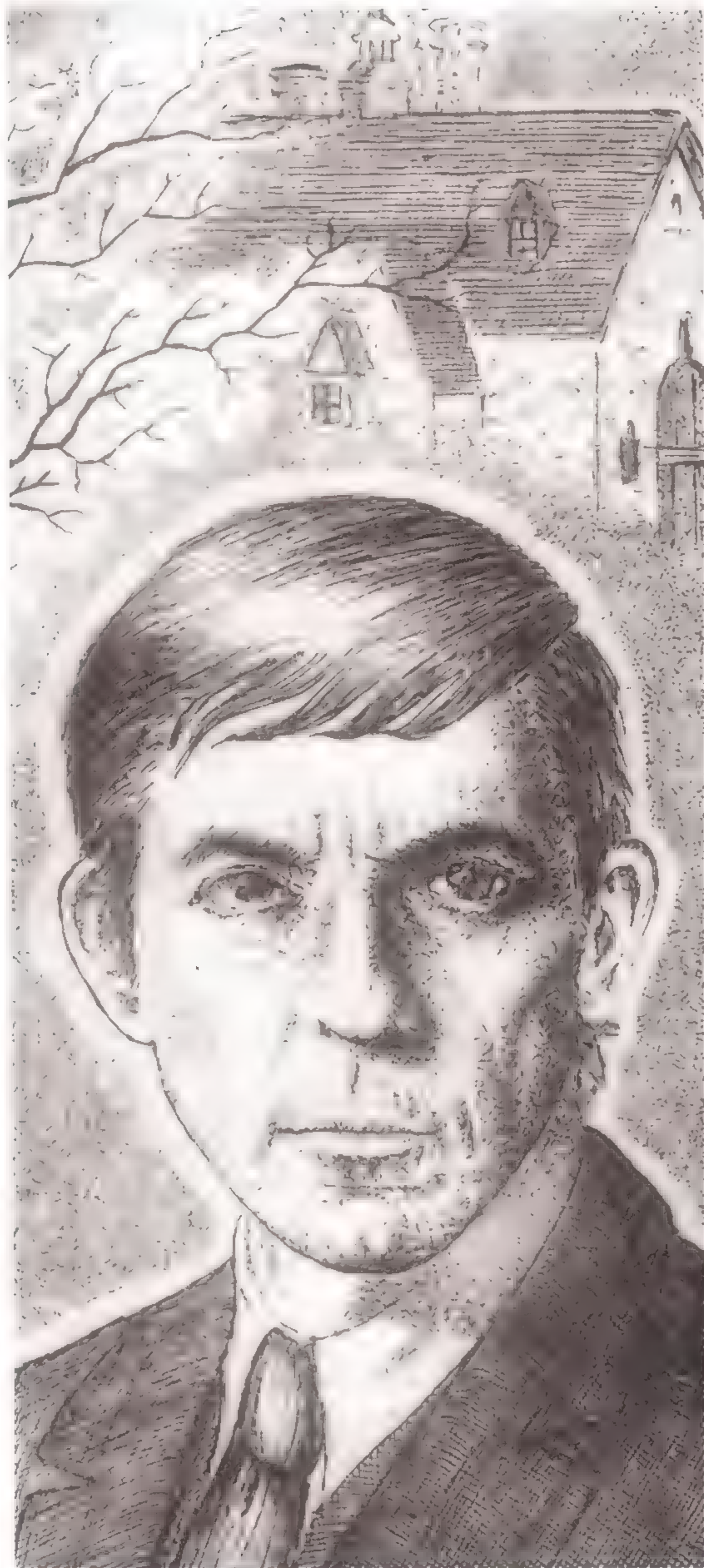


## **WASHINGTON BEHIND CLOSED DOORS**



them treated like the superb and serious actors that they are.

## **Jonathan Frid 1924-2012 RIP**



*A spine-tingling tribute drawing by Rick "Spine" Mountfort.*



# SCARE-NEWS

## SCARE-NEWS 83

*"I do believe there's a Squatch within this column."*

by Dr. Johnny Scareshock.

**T**here I am deep in the non-existent Peruvian Rain Forest on the hunt for the wild redonkusaurus that exists only in misinterpretations of statements made by the local population. We, my group and I, partied with the natives and tasted their local drink called Inca-dinka-doo made of tears of Incan mummies. Hammered and blitzed we set up our cameras and wandered the forest speaking gibberish to each other until we passed out. We awoke with massive hangovers and enough footage for an awesome episode on the Sy-Fy Channel. Check out the latest episode of "If You can Think of It, I'll Probably Believe It" airing soon.

Howdy and welcome to the latest issue of SCARE-NEWS.

I'm clawing at my jugular right now because everyone is at the MONSTERPALOOZA show and I am stuck here in Central PA due to circumstances beyond my control. Please bear with me. Arrrgh!!

### MY NEW REALITY SHOW PITCH

**S**everal years ago I said in this column that I do not watch reality shows. That has since changed because there is barely anything else on television now.

I got hooked on all of those antique and auction shows and for a while I enjoyed them. Now I know they are faked like everything else.

You see, the AMERICAN PICKERS may have started as just two guys driving around, but that's no longer the case. Now the History

Channel contacts historical societies and asks if they have anyone interested in selling to the Pickers. I know this because that is what happened in Clearfield County, PA, one county west of me. The AMERICAN PICKERS are bringing their show to Clearfield in July and the History Channel is looking for people to sell to them.

The PAWN STARS are only in their shop when they are filming and those people you see in the background are extras. If you go to the shop anytime they are not filming chances are you won't find Rick or any familiar faces there.

The STORAGE WAR guys are set ups too. Stuff is hidden in the lockers ahead of time. Barry, the old guy, retired and sold his business for seven million dollars. He is a friend of the producers and they asked him to be in the show.

Darrel and Dave are each worth over a million dollars, and the team of Brandi and Jarrod are close to being millionaires as well. Besides running a store, the couple are creators of the Outlaw sportswear that they display on every episode.

AUCTION HUNTERS told you upfront that they are seeing recreations of the pair's most valuable finds in storage lockers. When they did their live show everything was supposed to be spontaneous and you were expected to believe that the action was happening live as you saw it. Yet, the duo bid on a container displaying several rows of statues by Gentle Giant. The duo say they only bid on half of the value of what they see but they bid five grand for the container and sold those statues for only a grand. And Gentle Giant is then thanked in the credits. So it was all a set up.

Now MONSTERMAN is a show that is a long time coming. This show should have been done years ago. I think a lot of monster fans would like to see how creatures are created. My problem with it is that you'll see a scene and someone says, "This is out of control." Then a few seconds later the person will be in front of the camera and he says, "This is out of control." I'd rather see more of the monster construction. My suggestion is to stop the private camera talk because it only repeats what we just saw and I don't believe I am that stupid, yet.

This is all leading up to my sales pitch.

I have a lot of friends who live in New York City and they have never been out of New York City. To them distance is measured in blocks. How many blocks to the grocery store? How many blocks to Zach's apartment?

When I try to give these friends directions, it goes like this: "Take I-80 east for two miles and get off at Exit 10. Turn left and go straight until you come to a Burger King then turn left." They just stare at me. "How many blocks is that?"

My idea is that we take a group of five or six inner city folk and dump them in the heart of Bigfoot country with enough camping supplies and food for two weeks. Set up cameras to watch them, and show them how to operate some other equipment used to hunt Bigfoot and let them at it. We don't tell them how to set up the camping stuff or how to prepare their meals. We just let them go and watch the chaos or the arrival of Bigfoot. You see, all of these Bigfoot reality shows are bogus too. Spending a day or two in an area where Bigfoot has been seen perhaps a dozen times over the last century never proves anything. Staying in that place for a lengthy period of time and actively searching may provide results or turn some of the searchers into cannibals. How is that not a win-win situation and a hit show?

### DAMN, THAT CRISWELL

**C**riswell's predictions are coming true. As this goes to press we've lost two horror icons.

Bill Hinzman, the cemetery zombie of NIGHT OF THE LIVING DEAD, passed away from cancer. This was a terrible shock. Bill was with us during our dinner at the end of his last visit to CHILLER. We had a great time and we looked forward to seeing each other again. He kept his condition secret from a lot of people.

Sculptor Henry Alvarez passed away from cancer as well. Henry was a genius. I had the honor of meeting him once and for such a talented man he was a very humble man. When Danny Roebuck and I were shooting segments for MONSTERAMA I got to see a lot of Henry's work. Danny even had Henry sculpt a piece for the series. Such a talent!

The monster world will not be the same without these geniuses in it! The world will go on and I like to think that we won't forget them.

And Criswell did not win a Rondo Award either.

### MOVIE AND TV NEWS

**T**ERRA NOVA is gone. It's history. The show was too expensive to make and no other network will pick it up. Forget the rumors. It's done. That leaves the door open for FOX to bring back FINDER and FRINGE, two shows that were teetering on the edge.

THE HUNGER GAMES is twaddle. Seriously, it's TWILIGHT but with teenagers killing each other and teenage girls in movie houses loving it. I am all for anything that gets a child to read but I am uncomfortable with a movie that glorifies young teens killing each other like it's a noble thing to do. It's actually frightening and if you want to get real scared then check out BATTLE ROYALE which





should be making a resurgence about now.

**BATTLE ROYALE** is disturbing and scary. Even more disturbing is **LORD OF THE FLIES**! Know your history. Know where these things evolve from.

**JOHN CARTER** failed as predicted. How could this happen? It was a Disney venture with top writers and an availability of wonderful special effects. I'll tell you. It's called bureaucracy. No one wants to offend the Mouse. Too many executives want to put their fingers in the pie in case it's a success so they can claim credit, but when it fails no one wants to take the responsibility.

Disney began getting paranoid when the film **MARS NEEDS MOMS** failed. Face it, it was a stupid idea but somehow it got made. So Disney, fearing the public would equate **MARS NEEDS MOMS** with **JOHN CARTER OF MARS**, quickly had the **MARS** part

removed from the title. Then, rather than use the rich legacy of Burroughs to complete the script too many other hands got into the pot and mucked up the stew. Politics in filmmaking is wrong.

**THE AVENGERS** may turn things around for Disney. This is the first Marvel superhero movie to be officially under the Disney banner. Disney is now looking to revamp the **FANTASTIC FOUR** franchise.

Go see **CABIN IN THE WOODS**. I was not expecting much from this film and I was floored! It was a great time for those of you who remember what good horror was all about.

I think the big sleeper will be **LOOPER** coming in September.

This science fiction flick stars Bruce Willis and is about a time traveling assassin. It looks cool.

Hammer Films considers **THE WOMAN IN BLACK** a success and the studio is planning a sequel: **THE WOMAN IN BLACK: ANGELS OF DEATH**. Does this mean that Hammer is back? I hope so. At least they are off to a good start.

The news is out and you'll know this by the time this issue reaches you. Ridley Scott finally admitted that **PROMETHEUS** is an **ALIEN** prequel.

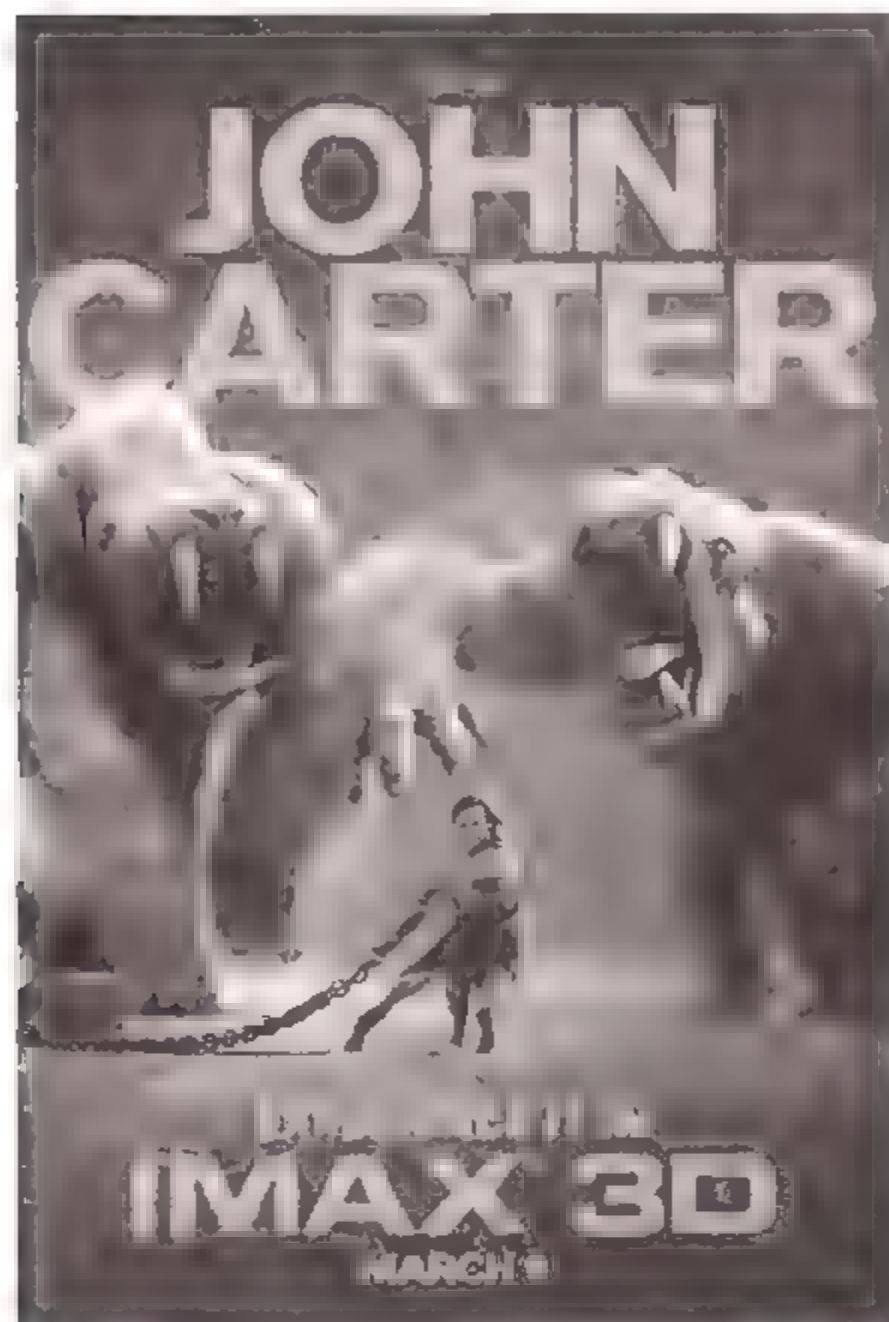
Paranormal fans may enjoy **PARANORMALISTS** a film being made by Universal Pictures' Syfy Films. It's a movie about two stoners and a tech guy who stumble across some ghostly stuff.

Neil Cross who wrote the original **THE DAY OF THE TRIFFIDS** has been hired by Ghost House Pictures (Sam Raimi and Rob Tapert) to bring the story up to date. Normally I would say that this could be a welcome remake, but Raimi did that awful **DRAG ME TO HELL** a few years back that showed me he didn't learn anything from all of his years in the movie business.

The British series **PRIMEVAL** is returning but under a new name with a new cast. The show is called **PRIMEVAL: NEW WORLD**. Of course cast members from the original series will make guest appearances. The original series ran for three years before ITV shut it down. The BBC picked it up for two more seasons before ending the series. It is unknown when the new series will make it to U.S. shores, but Warner Brothers is working on making a movie version of the original series.

Universal has moved farther away from the classic monsters again by deciding to make a movie based on the Stretch Armstrong toy. They are also making a movie entitled **OUIJA** based on the game! By the way, the long awaited **CREATURE** movie so talked about just a few short years ago is officially DEAD.

Other board games being considered for movies are **RISK**, **CANDYLAND**, and **SORRY**!



Speaking of dead, did you enjoy this season's **THE WALKING DEAD**? I thought it was very well done. I liked the season long homage to the original **NIGHT OF THE LIVING DEAD**. I was a little saddened to see the body count so low during the zombie attack of the farmhouse in the finale.

Fans of **AMERICAN HORROR STORY** may be disappointed to know that last season's cliff hanger may not be resolved. You see, when the series returns this fall it will be with a new cast, new location, and a new story.

**THE RIVER** was a disappointment to me and I think you know why. How is showing that other people are scared of something they saw going to scare or satisfy me? This show follows a film documentary crew looking for another documentary crew lost in the Amazon, so a lot of guys are hanging around with cameras filming each other. When something allegedly shocking occurs the guy either drops the camera or shows the reaction on the other stars' faces but doesn't show what the heck they are looking at. This is a cheap thrill at best and so overused in this series.

For those of you who think **ALCATRAZ** is original think again. There have been many series about people or objects who have disappeared only to return years later to wreak havoc. Let's see what history shows: **FRIDAY THE 13TH**, **THE SERIES**, **REAPER**, and **BRIMSTONE** immediately pop into mind.

Oh, one more thing, NBC cancelled **THE MUNSTERS** TV pilot.

## HORROR HOST NEWS

Of course the first news is about Zacherley! What can I say? Two more books have been published about the Cool Ghoul. First on the block is my **ZACHERLEY ILLUSTRATED** containing comic stories featuring Zacherley as a character along with an assortment of rare pictures and brief history. This book is available in the scary ad pages in this very SCARY issue!

The other book is by Richard Scrivani and Tom Weaver and is called **THE Z FILES TREASURES FROM ZACHERLEY'S ARCHIVES**. This is the book that I always wanted to do but Zach

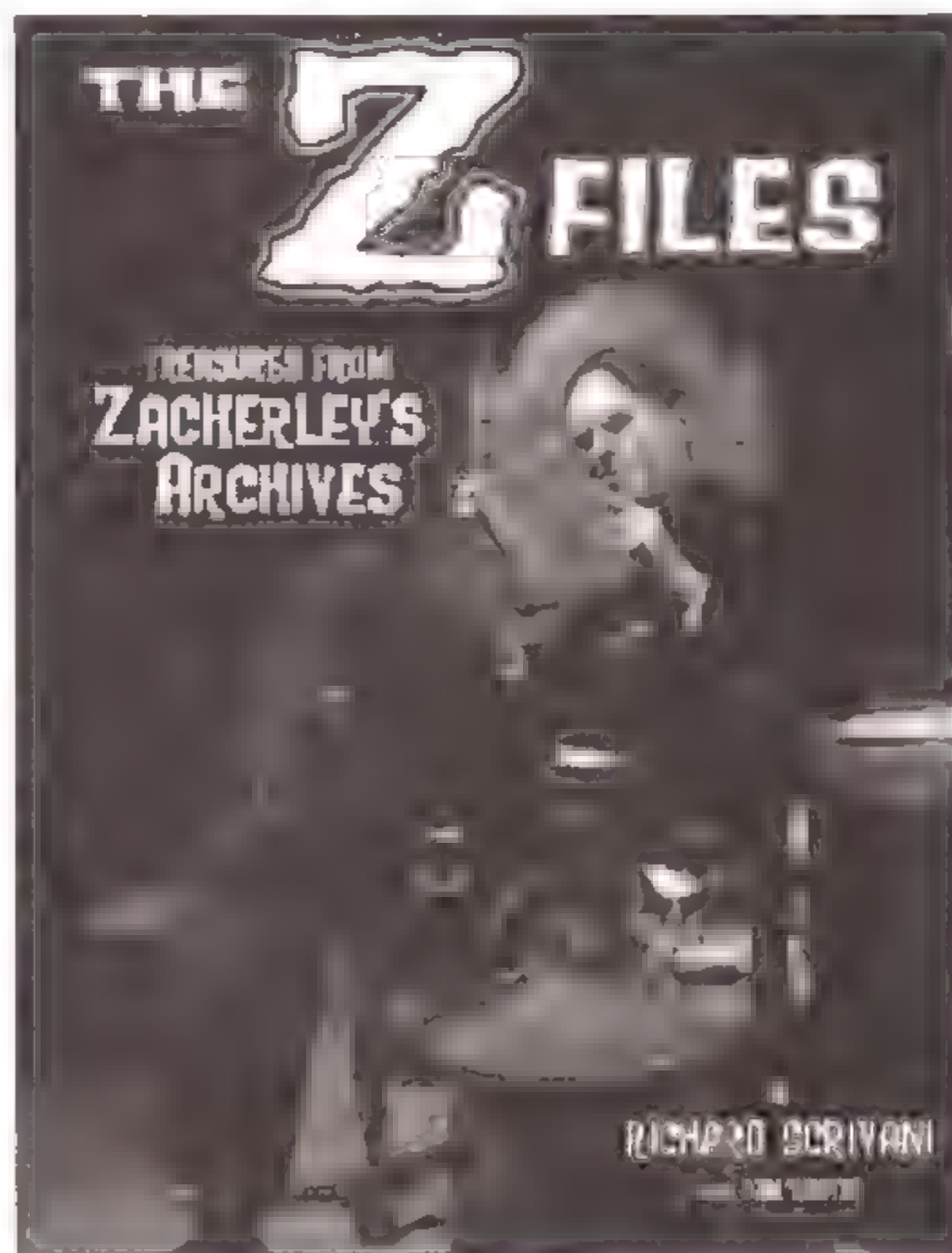
was reluctant. I am glad that Richard was able to talk Zacherley into it. You see, this book is supposed to be a television history of the Cool Ghoul. It will feature copies of his surviving scripts, handwritten notes, and never before or rarely published pictures. I have not seen it yet but as this goes to press Richard is preparing to have it available at the Spring **CHILLER** show.

I've been asked many times if I can talk Zach into allowing someone into his home to film it. Zach is a very private

person and simply will not do that.

Stella Desire was inducted into the **HORROR HOST HALL OF FAME** at this year's **HORRORHOUND** Convention. (A future issue of **SCARY MONSTERS** will contain coverage of this event. —D.D.) Congratulations to one hot lady. Stella has a website and she sells her special hot sauce and other goodies. Stella also made some fame in the play **GOTH MOTHERS**. Beware, it may be coming to a stage near you.

Svengoolie is still the talk of Central PA because we get to see him every Saturday night. According to his website he airs on three





channels (two plus ME-TV). On ME and one other he shows the same movie but on the third he shows darker and more cult oriented films.

Dr. Gangrene is busy not just with his TV show. He's doing podcasts now. Check him out on the Internet. You'll have to do a Google search to find him in your area.

## SOME TECHNO NEWS

**F**ans of long play 33 1/3 rpm records may be happy to know that for the first time since 1989, when the CD took over, sales in vinyl records soared. Younger people are discovering vinyl and liking it. New artists are putting out music exclusively on vinyl. Where 78 rpm records and 8-track tapes failed, 33 1/3 rpm records are getting some new life. It may not last long but right now new records players and more are being produced so it's time to replace all that old stuff.

And speaking of replacements, Blu-Rays got a much needed boost at the end of last year actually seeing growth in the medium. Producers of Blu-Ray players are excited and believe that the technology is really catching on. I honestly believe that it is simply people replacing their old DVD players. As they age and break down many people are simply replacing them with Blu-Ray players. I don't think we're going to see a massive surge in Blu-Ray tech anytime soon.

Downloads still, unfortunately, continue to rule. **BLOCKBUSTER** stores may be gone but the struggling online company saw massive gains when **NETFLIX** decided to raise their prices. **NETFLIX** tried to make up for the loss by offering a meager special but it backfired. **NETFLIX** is slowly rebuilding.

In the meantime I have upgraded to a smart phone. I have a Droid Razor. There was only a five page manual with it so I actually had to take a class on how to use it. My instructor was Tom Savini's nephew. That floored me but the boy moved to this area for work and has been doing well. He has promised me some dirt on Tom so that I can hold it over his head if I ever need to, but back to my issue.

This phone is something. It is amazing how far we've come in only a few short years. I remember reading of technology like this when I was in high school. Those science fiction books had it so far into the future that I never believed I'd actually possess technology like this. It is very much like my home computer. There are limitations but I can now do a lot of stuff that normally confined me to my dingy dungeon office. I still don't expect to be watching a movie or reading a book on it because the screen is so small but to check Ebay bids and search the Internet it's awesome.

And, when I am bored sitting away from home I actually spend time on Book Face!

## REALLY COOL STUFF

**I**t is still a buyer's market on Ebay and I've been finding a lot of cool stuff cheap. What puzzles me though is why I am lucking out so much. I think I found the answer.

Lately someone has been selling a lot of reproduction MPC monsters and MARX six inch monsters on Ebay. People are paying high prices for these repro pieces. I mean a pink **CREATURE** and green (2 shades-2 different auctions) **FRANKENSTEIN** monster for twenty bucks or more each? I can only figure that some one (or maybe a bunch of you) want to collect these few monsters in every color possible.

The flood of MPC re-issues onto the marketplace shouldn't cause them to command as high a price as the originals—especially the Pop-Top figures. Can't tell the originals from the repros? The new figures are translucent. That means if you hold them up to a light source you can see a glow—especially around the edges or on the thinner parts of the figures. The original figures were a solid color and did not have this "see through" type of glow. Yet I see Monster Kids paying \$120 for a set of reproductions.

No wonder I got a **STRANGE CHANGE TIME MACHINE** so cheap. You're buying cheap modern while I'm buying original.

Have you seen the new Frankenstein's monster and **CREATURE** banks? The sculpting on these figures looks awesome. Buy one or

more. They are relatively cheap and will display well with your monster collection. If they are being sold in this magazine then you have to buy them all! (We have pre-ordered the banks but they aren't due until September or October. —D.D.)

The craftsmanship in these banks is what will make them sought after years from now. They'll appreciate in value faster than those translucent MPC monsters.

Amok Time Toys is releasing some awesome stuff. They have a 12 inch Peter Cushing as Van Helsing figure due soon. The pre-order price is a little steep: \$109.00. The gem of any **CREATURE** collection will be the Uncle Gilbert 12 inch figure with hat, overcoat, suit and tie. It is listed at a modest \$164.00. I bet not many will be able to afford this gem.



I am hungering over the 12 inch Robby the Robot and **IT! THE TERROR FROM BEYOND SPACE** figures myself! Oh, the goodness of being a Monster Kid right now!!

And keeping with the Sasquatch theme, AMT models has re-released their awesome **BIGFOOT** monster model. This creature came out in the mid-1970s when the monster boom of that time was dying down and science fiction was ascending thanks to **STAR WARS**. Many Monster Kids missed this and those that didn't have an extra trophy in their monster displays. He is mean. He is cool. And he is everything you ever wanted in a Bigfoot!

Moebius is going the extra mile. Look for a replica of **THE MUNSTERS** house due out soon. I saw some advance pictures and was thrilled.

Moebius also redesigned the **MONSTER SCENES** kit boxes. The first release was the retro themed series that took us back to the 1970s. I recently saw pictures of the new boxes and they look ghoulishly inviting. I may have to buy yet another set just for the box art.

**THE WALKING DEAD** figures are finally making their way into Walmart. I like the detail. I may buy an extra sheriff

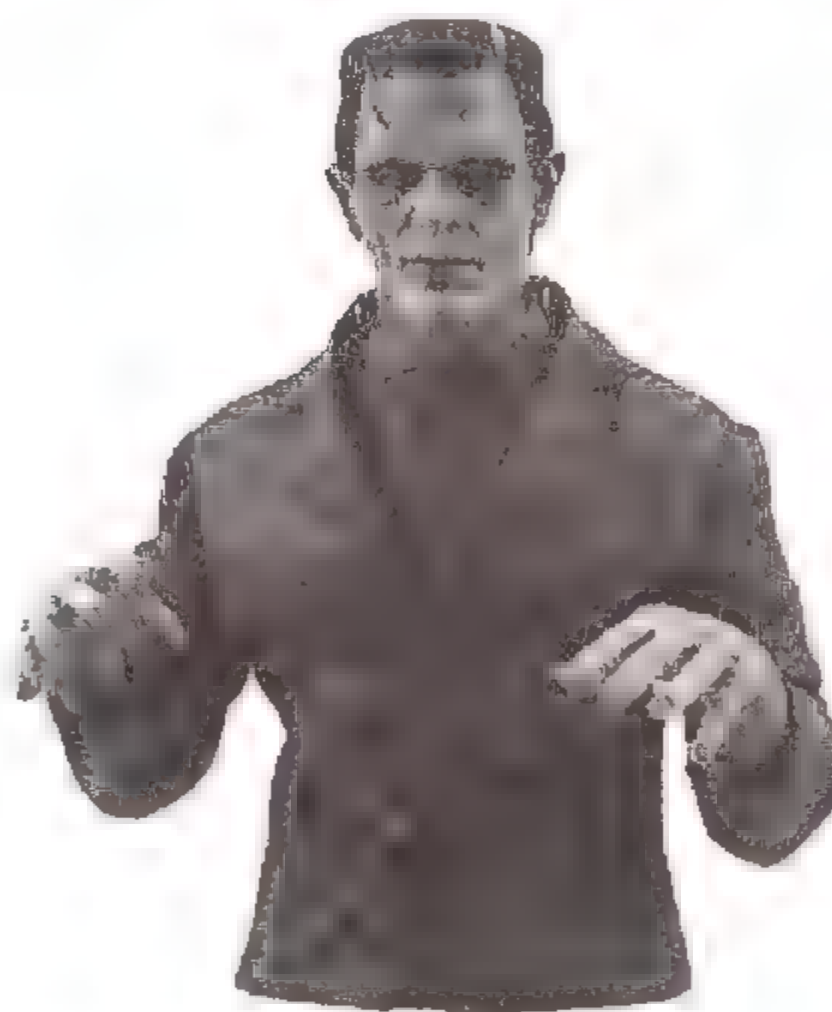
**These Universal monster banks are due to arrive in September/October 2012.**

and convert him into a PA state trooper to keep with a **NIGHT OF THE LIVING DEAD** theme.

I don't get video games. The long awaited **STAR WARS** game came out this past spring after several years of teasing. Three of the employees at the **COMIC SWAP** bought the game and subscribed to the online service. The game came out during college semester break so these guys played the game every available moment. Within a week each maxed out the game so they went back and created new characters and maxed them out until they had enough of their own character to do online questing since interacting with other players was annoying, frustrating, and confusing. A few weeks after that they stopped playing the game altogether. I just don't get it. but the new **RESIDENT EVIL** game looks cool

## BOOKS AND SUCH

(Continued on the next page....)





**T**o me, comic books, rock and roll, and monsters go together. I told you about DC Comics re-launching its line last fall with 52 different comic books. Well, after a few months DC cancelled some of those titles. They were poorly written and I was surprised they even got published. DC quickly replaced them with a second launch of titles. As this issue goes to press more of the original 52 are being considered for cancellation while more comics are getting set for production. It's a madhouse.

I am no longer faithful to any particular title because each has had one or more bad stories that made me wonder why I bought the comic. Yet, there are a lot of wonderful comic book stories out there so please check them out.

Did you go to **FREE COMIC BOOK DAY** on May 5th? **COMIC SWAP** in State College had 40 titles to give away plus leftovers from last year plus overages and other surprises.

I was sad to see that **COMIC SWAP** demoted **VAMPIRELLA**. We have three subscribers to the title so the owner would order five copies hoping to sell two off the shelf. Well, after several months and no additional sales, the owner no longer orders copies for the shelf.

**PANTHA**, part of the old Warren line, will be getting her own comic under the **VAMPIRELLA** family of books.

The **VAMPIRELLA ARCHIVES** (the collection of the original Warren magazine issues) is finally continuing. After waiting months to see if volume four would ever come out it finally appeared along with a notice that the series will continue. The book offers great value for your buck, better than the **CREEPY** and **EERIE ARCHIVES** published by Dark Horse. All of these archives demand to be in your monster library. Each is worth its weight in gold!

And have you seen **FAMOUS MONSTERS** lately? I stopped buying the new release after the second issue because I just didn't "get" it. Well, with a new editor I am seeing more classic monsters and fun stuff again. It is worth looking into.

Of course there is **ZACHERLEY ILLUSTRATED** and **THE Z FILE** for Zacherley fans. If you can't find the books in these pages check Amazon.

Pulp reprints are still popular. I spent most of the winter reading them. How can you pass up these cheap thrills of daring adventure and monstrous villainy?

I am now re-reading **THE HOBBIT**. Let's face it, with the movie due this fall it's a must visit or in my case a re-visit.

I discovered Tolkien in the late 1960s and early 1970s. It was around this time that fantasy and horror began to take off. Before that it was almost impossible to find anything other than science fiction. Suddenly there was Conan the Barbarian, Lord of the Rings, Cthulhu, and so many more characters that you felt as if a whole new world had opened up before you. I can still remember the first time I read many of these gems, that's how good they are.

You may have heard that the Encyclopedia Britannica has ceased publication of their books and will only publish online. Few people buy that many books anymore and a set of encyclopedias is very expensive to begin with that few people can afford the luxury of owning a set.

I've also heard that the publishers of the **NECRONOMICON** have also ceased publishing actual books and will only publish online as well. The reason indicated was that with the advances of DNA technology it has become more difficult to bind each volume in human skin so now online subscribers will be the human skins who will absorb the information contained within the cursed book.

## OTHER NEWS

**C**riswell's prediction about Cortlandt Hull airing his new Aurora DVD at **WONDERFEST** may be in error. Cortlandt may show some clips, but the DVD is not done.

Daniel Roebuck informed me that he agreed to appear in the project as Dr. Shocker thinking the shooting would begin after the request, but months have passed and Cortlandt has not re-contacted him to set up a date or time.

In the meantime Cortlandt and Bill Diamond are doing a DVD on **THE PHANTOM OF THE OPERA**. Cortlandt contacted me last month (March) upset that I did not put anything about his project in my **SCARE-NEWS** column because the project was listed on Kickstarter, a website where you can solicit funds for your various

projects and no readers of this magazine had responded.

On Kickstarter you have a limited time to raise the money and, if you fail to reach your goal, the money already collected is refunded. Well, I didn't know about this project and as many of you know this is a quarterly magazine. That means I need your news at least four months in advance. If Criswell can get it right (and his predictions come in before Christmas) then you should be able to do it.

I explained to Cortlandt that he never kept me up to date. If he wanted it in print he should have contacted me as he had with all his past projects. Cortlandt then asked me if he could have pictures of this project in my next (this) column and I told him I needed them by the end of the week (four weeks ago). I have yet to receive them.

So know this, Cortlandt is hard at work making DVDs for you. What they are and when they will be released is yet to be determined.

In the meantime Frank Dietz had success with Kickstarter in making his Bob Burns documentary. It premiered the day before **MONSTERPALOOZA** and director John Fasano told me that it was a job well done. Look for this to air at **WONDERFEST**.

Those of you buying and selling on Ebay need to be careful. With the Post Office closing so many distribution centers employees are being shuffled around to do other jobs at various post offices. As a result of this a lot of mail is being damaged or simply lost. I've been buying heavily on Ebay for the past few months and I have noticed that more of my packages are getting lost. I used to average one out of a hundred. Well, just this past month four package failed to reach me. One of those packages had tracking and it shows the package sitting in a closed distribution center.

If you sell on Ebay you should use the Ebay shipping service. It's up to 35 percent cheaper than going to the Post Office and tracking is free in most cases. Using the savings there I often insure packages I ship just in case of mishap. It saves you time and headaches in the end.

As both a buyer and a seller I can tell you that Ebay has become friendlier. When I have a problem I call and get the help I need. All you have to do is take a few minutes to read and follow the rules. I've learned that people who complain about Ebay problems are often ones who tried to take shortcuts.

With the threat of a pandemic becoming more real as science progresses and security measures become lax, it's not a bad idea to clean items you get in the mail. I wash all the plastic items I receive and I wipe down other items with germ killer. You just don't know where the items have been or if the person handling them had an illness. Why take chances?

Williamsport, PA, is having its first world Comic Convention at Penn College. Many guests will be there including Walter Koenig of **STAR TREK** fame. That's less than sixty miles from my house! I may not be able to make **MONSTERPALOOZA** but this...?

I also learned that Altoona hosts a world fantasy convention at the end of October or the beginning of November. That's less than sixty miles from my house.

When did Central PA become so popular?

I have come to realize that without a foundation there is little meaning to anything. What am I talking about?

Monster Kids have a foundation in monster movies. Whatever our ages there are movies we discovered at a certain time and a certain place that we remember and cherish. That is the same with toys and books and music.

I realized the other day when I was listening to a classic oldies station. The DJ played Detroit Rock City by KISS, and I was pumped. That song was part of my 1970s growing up. He followed it with the 1960s hit Georgie Girl. I almost fell over. Clearly the two songs did not go together. They were so unlike each other that it seemed like two strange worlds had collided.

Neither the DJ nor the radio station had any relationship with either song. Their job is to simply play music and make money off of the ads.

I think that's how the rest of the world views monsters and monster movies. Without a foundation to rely on they are just movies and Boris Karloff's **FRANKENSTEIN** is no different than **SAW I-IV**.

I think it is our responsibility to educate the rest of the non-monster loving world!

Until next time....stay frightened!!!!



# SCARY DVD HEADLINE GRUES

*The latest DVD & Blu-Ray releases from major studios and smaller independent studios*

by Ron Adams

**G**ODZILLA seems to be in the home video news a lot again. A lot of the more recent films have come out from Toho through Sony/Columbia DVD. The whole GODZILLA franchise seems timeless, even with modernized storyline and occasional "suit" alterations. The GODZILLA franchise seems to always please for people that just want an exciting, monster-stompin' 90 minutes. You'll see a lot of these titles listed below. What you won't see is the long awaited GODZILLA VS. MEGALON release from Toho through Media Blasters/Tokyo Shock. This was to have already been released by now, but has "temporarily been suspended." One can only assume that its licensing issues again between the parties involved. To make matters worse, the recent release of DESTROY ALL MONSTERS, also a Toho through Media Blasters release is now as quickly as it came, now also "temporarily unavailable." Both the Blu-Ray and the DVD of DESTROY ALL MONSTERS are not available from the manufacturer. So if you find any out there and want that one, grab it! Let's hope that the issues are resolved and that Toho and Media Blasters work together to get these and other classics out. Media Blasters has been great with giving fans what they want, original versions with an option of English dubbing or subtitles. Plus, super clean transfers.

I've started to list both the DVD and Blu-Ray releases together below. Many are coming out as "Combo Packs" with both a DVD and Blu-Ray disc in one package. Plus, with new releases coming out in both formats, they're all just listed together below. Blu-Ray is picking up more and more steam with more titles and some really stunning quality. Plus, on the horizon, many of the Universal classics from the 1930s through the 1950s are being cleaned-up even more and new extras being produced....it will be an exciting few months here in 2012 for new Blu-Ray releases.

The chatter and buzz on the wonderful independent production of THE WHISPERER IN DARKNESS continues. The acting and photography, and script are top flight. It's an H.P. Lovecraft story expanded into a full length movie of dread and excitement. (You can read more detailed descriptions of it from myself and David Hawk in SCARY MONSTERS #82!) But, the talk from fans has to be glowing like an old Aurora monster model! Plus, the IIPLS folks have now issued it on Blu-Ray. If you haven't seen this year and are a fan of H.P. Lovecraft or horror films of the 1930s, or a fan of just good movies...you need to check it out.

One of my personal favorite releases this time is the third season of NIGHT GALLERY. While reports were always that Serling disliked this show as host and occasional writer...I loved it. It was scary, weird, strange and cool. Finally Universal have given us the third, and final season. I have great MONSTER MEMORIES of pleading with my mother to let me stay up on school nights to see this. NIGHT GALLERY was originally aired at 10PM eastern time on Wednesday nights. That was drop-dead bedtime for me when I was in Junior High School at that time in the early 1970s. Mom ruled. She bent the rules for me on Wednesdays only and I could stay up for NIGHT GALLERY. So, I got to go to bed on Wednesday nights with visions in my head of Elsa Lanchester covered in roots as she spouted from her own severed finger (it's an involved story), or hairy reptilian Lovecraft monster from the bowels of the earth, or dog-sized spiders, etc. NIGHT GALLERY was cool.

**Well, let's get at it...here are the latest DVD releases to look for at your local retail stores, mail order outfits and online locations:**

**BLACK COBRA/NO SURVIVORS PLEASE** Two European



thrillers. **THE BLACK COBRA** (1965) involves the death of a gangster and the mysterious revenge that grips a group of criminals. **NO SURVIVORS PLEASE** (1964) Extraterrestrial aliens take mind-control of leaders to bring about the end of humans, so the aliens can take over. (VCI DVD)

**BLAKE OF SCOTLAND YARD** (1937, complete serial) Stars Ralph Byrd. Sir Blake of Scotland Yard and partners have developed a death ray of mass destruction. Their plans are to use it as a device to prevent wars...but, an evil criminal is bent on stealing the weapon and controlling the world. Full 15 chapter serial. (Alpha DVD)

**CURSE OF THE FACELESS MAN** (1958) A petrified stone man is discovered in ancient volcanic runs. The explorers who discovered the rock encased bad, find there's an ancient evil at work. The thing walks again. Low-budget fun 50's flick! (MGM DVD)

**GAMERA VS. GUIRON/GAMERA VS. JIGER** (Double Feature) Two rockin, sockin' giant Japanese monster fests. Giant flying turtle, Gamera, faces other gnarly giant monsters that are ready to destroy life on our planet. (Shout Factory DVD)

**GODZILLA 2000** (2000) A gigantic UFO is found in the ocean....millions of years old, Godzilla returns and the giant UFO begins stalking Godzilla. The UFO is itself a living being and its up to Godzilla to save himself and the world. (Sony DVD)

**GODZILLA AGAINST MECHAGODZILLA** (2002) A massive robot version of Godzilla is redesigned and completed by scientists.



On cue, the prehistoric, radioactive king of beasts, Godzilla, rises from the depths of the ocean. It's a battle of monster and monster-robot! (Sony DVD)

**GODZILLA VS. MECHAGODZILLA II** (1993) A prehistoric egg is found and brought to laboratories. The creature hatches and Godzilla, as well as Rodan show up to reclaim the infant monster. The scientist let loose Mechagodzilla, a robot giant behemoth to stop the creatures. (Sony DVD)

**GODZILLA VS. SPACE GODZILLA/VS. DESTROYAH**—Double Feature Two slamming monster battle epics! It's **GODZILLA VS. SPACE GODZILLA** (1994) and **GODZILLA VS. DESTROYAH** (1995). (Sony DVD)

**GODZILLA: GIANT MONSTER ALL-OUT ATTACK** (2001) Godzilla revives to wreck vengeance on Japan. The military cannot stop the onslaught, so an ancient mystic man revives protectors of Japan, King Ghidorah and Mothra. Then, you guessed it, a giant monster all-out attack! (Sony DVD)

**GODZILLA: TOYKO S.O.S.** (2003) Scientists rebuild Mechagodzilla (a robot version of Godzilla) to stop destruction by Godzilla and Mothra. Mechagodzilla is unleashed to stop the prehistoric beasts and an amazing battle for Japan begins. (Sony DVD)

**HORROR EXPRESS** (1972)—Blu-Ray & DVD Combo Pack A really cool movie with a prehistoric demonic beast. The beast is being shipped via train with cargo in a giant coffin sized box. It escapes doing very nasty things to people. Part raging monster movie, part "Invasion of the Body Snatchers," part "Murder on the Orient Express!" With Peter Cushing, Christopher Lee and Telly Savalas. Re-mastered. It's a beautiful print! (Severin Blu-Ray and DVD)

**LITTLE SHOP OF HORRORS** (1960)—Blu-Ray Restored B&W and colorized version of this Roger Corman cult classic. A boy and his dog...errr, no...his plant! A chomping giant man-eating plant relies

on his human friend Seymour to find him fresh meat. Still strange. "Feed me Seymour!" See Jack Nicholson in his first role! (Legend Blu-Ray)

**MOON ZERO TWO** (1969) Stars James Olson. Hammer Films goes into space. A salvage/future garbage collector and reseller gets trapped into an underworld of space crime. Actually lots of fun with an old western kinda feel transplanted into space. Widescreen. (Warner DVD)

**NIGHT GALLERY**—Complete Third Season Rod Serling's classic horror anthology show that followed **THE TWILIGHT**

**ZONE**. Darker and twisted, these stories wrapped around Serling's ironic introduction in a gallery of macabre paintings. Stars include Vincent Price, Bill Bixby, Mickey Rooney and scores more. And lost tales of Season 2. (Universal DVD Set)

**ORIGINS OF THE MOTION PICTURE** (1956, Documentary) The creation of the motion picture as science and art. The history of Camera Obscura, Victorian Picture Wheels, Photo Illustrations, the Zootrope and the people behind the development of movies. Fascinating with rare clips and early films. Bonus: shorts from 1895-1916. Amazing. (Alpha DVD)

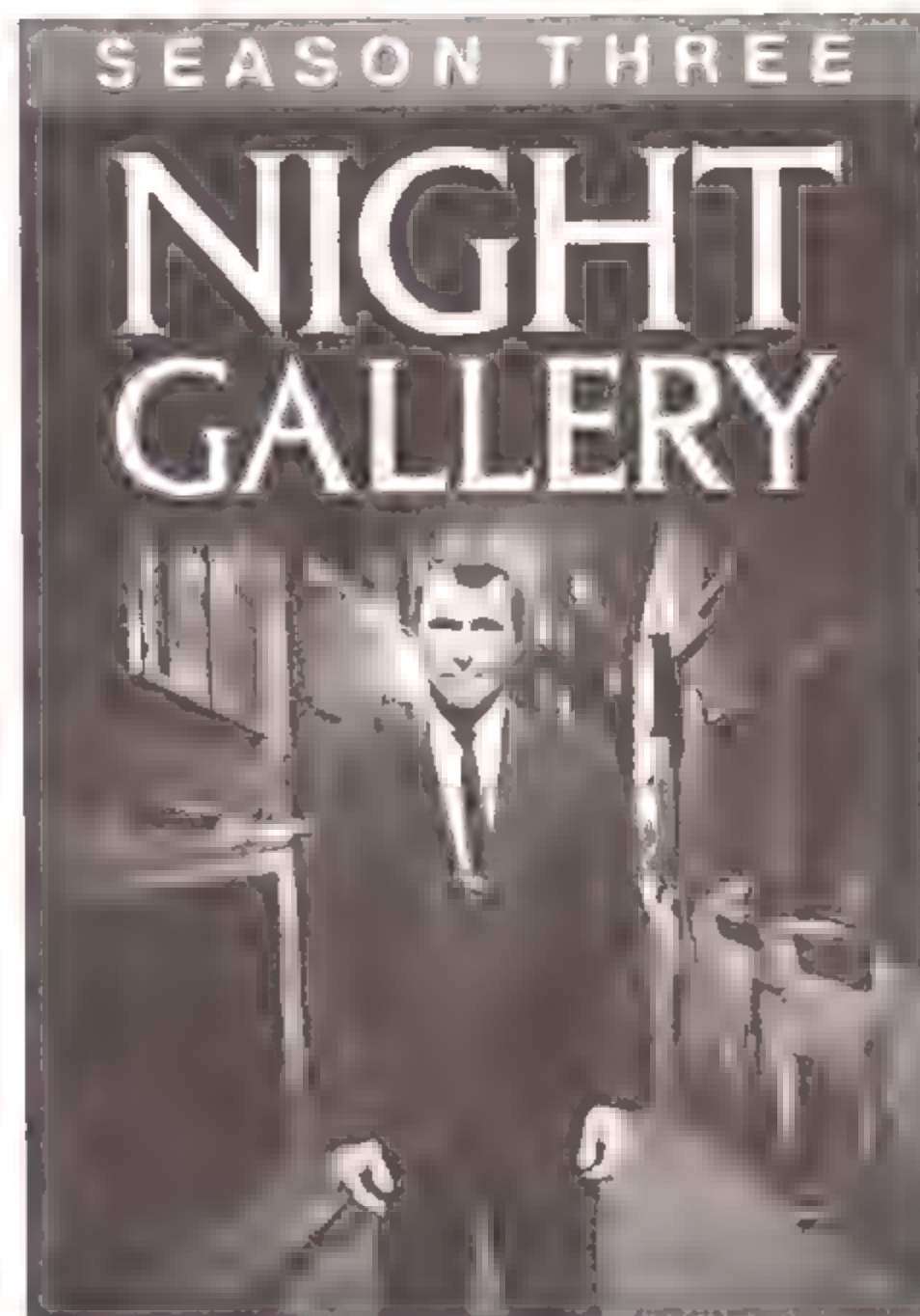
**PHAROAH'S CURSE** (1957) A group of explorers in Egypt encounter a mysterious beautiful young woman following them across the desert. But...is she really young. Tombs are disturbed and the forces of ancient evil descend. A nasty lookin' mummy for 1957! Stars Mark Dana and Ziva Rodann. (MGM DVD)



**PLAN 9 FROM OUTER SPACE** (1956)—Blu-Ray Includes both the restored B&W and colorized versions. You get the popcorn, I'll get the Diet Mountain Dew and don't forget the chocolate covered raisins! Watching **PLAN 9** is an event not to be taken lightly...though not truly the worst film ever made (as advertised by many), it's inspired high camp from director Ed Wood. Tor Johnson gets lots of lines to speak, Vampira doesn't do any (she doesn't need any!) and fleeting scenes of our hero, Bela Lugosi, in his Dracula cape for a final time.

Then there's the chiropractor who filled in for Lugosi's character (as Lugosi died after his footage), holding a cape over his face! A cornerstone for your collection. (Legend Blu-Ray)

**REBIRTH OF MOTHRA/MOTHRA II**—Double Feature **REBIRTH OF MOTHRA** (1996) A giant, prehistoric three-headed monster is disturbed from its million years slumber and threatens to destroy life on our planet. The mystical twins draw forth the power of Mothra, the giant insect, to battle this new threat and save the world. **MOTHRA II** (1997) An ancient





underwater city, a new garbage-eating monster, and Mothra's called upon to protect our civilization. (Sony DVD)

**TALES OF TERROR/THE PIT/THE RAVEN**—Triple Feature Three Vincent Price classics: **TALES OF TERROR** (1962), **THE PIT AND THE PENDULUM** (1961) and **THE RAVEN** (1963). Co-stars include Boris Karloff, Peter Lorre, Basil Rathbone and Barbara Steele. (MGM Triple Feature DVD)

**A TRIP TO THE MOON** (1902)—Blu-Ray/DVD Combo *From the manufacturer description:* No original hand-colored copies of **A TRIP TO THE MOON** (*Le Voyage dans la Lune*—1902), by Georges Melies, had been known to survive until one was miraculously found in Spain in the mid-1990s, but in a fragmentary condition thought too fragile to handle for either viewing or restoration. In 2010, three experts in worldwide film restoration—Lobster Films, and two non-profit entities, Groupama Gan Foundation for Cinema and Technicolor Foundation for Cinema Heritage—launched one of the most complex and ambitious film restoration projects ever to bring an original, colored version of Melies masterpiece back 110 years after its first release.

Using the most advance digital technologies now available, the team assembled and restored the fragments of the 13, 375 frames. The two foundations, which carried out specifically the music part of this project, decided to approach AIR's Nicolas Godin and Jean-Benoit Dunckel, to compose an original modern soundtrack to accompany this cinematic milestone.

Packaged in a limited-edition, steel case, this publication also features **THE EXTRAORDINARY VOYAGE**, a fascinating new documentary, directed by Serge Bromberg and Eric Lange, which chronicles the journey of **A TRIP TO THE MOON** from the fantastical Melies production 1902, to the astonishing rediscovery of a nitrate print in color in 1993, to the premiere of the new restoration on the opening night of the Cannes Film Festival in 2011. The documentary includes interviews with contemporary filmmakers, including Costa Gavras, Michel Gondry, Michel Hazanavicius, and Jean-Pierre Jeunet on Melies enduring significance to cinema. (Flicker Alley DVD & Blu-Ray Combo Pack)

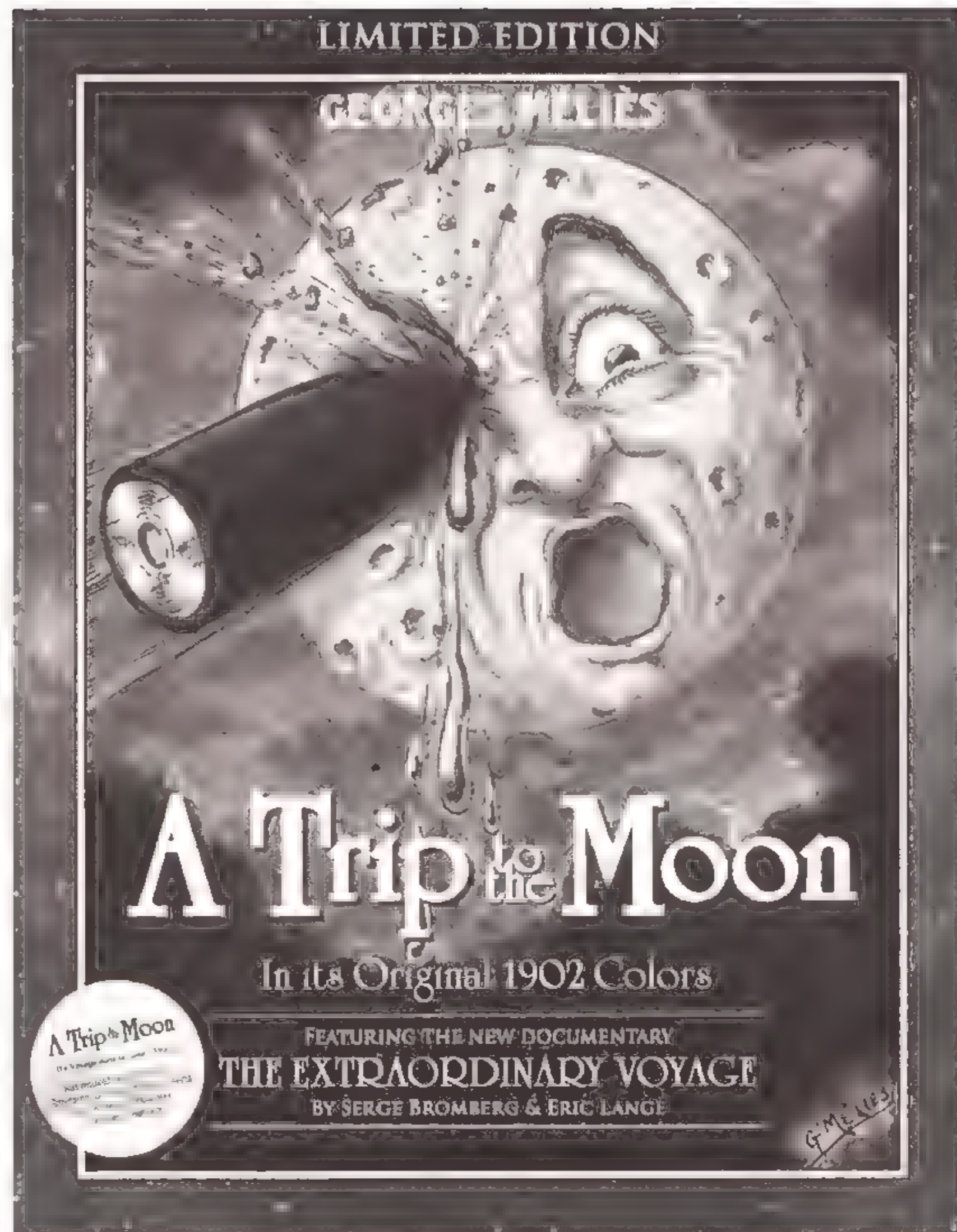
**WHISPERER IN DARKNESS** (1932-2011)—*Now on Blu-Ray!* An H.P. Lovecraft movie filmed in the style of early talkies in black and white. Dead livestock and corpses, of what may be, crab-like, winged creatures are being washed up after a flood in Vermont. A local farmer may have proof of these creatures from another world. The evidence in the form of photographs are presented to officials at a New England university. A conspiracy of people possibly in league with the beings are trying to stop further investigation.

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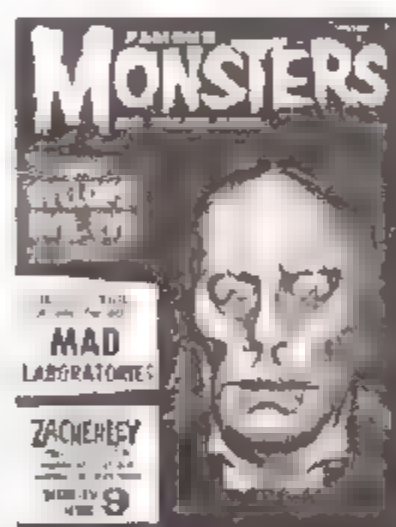
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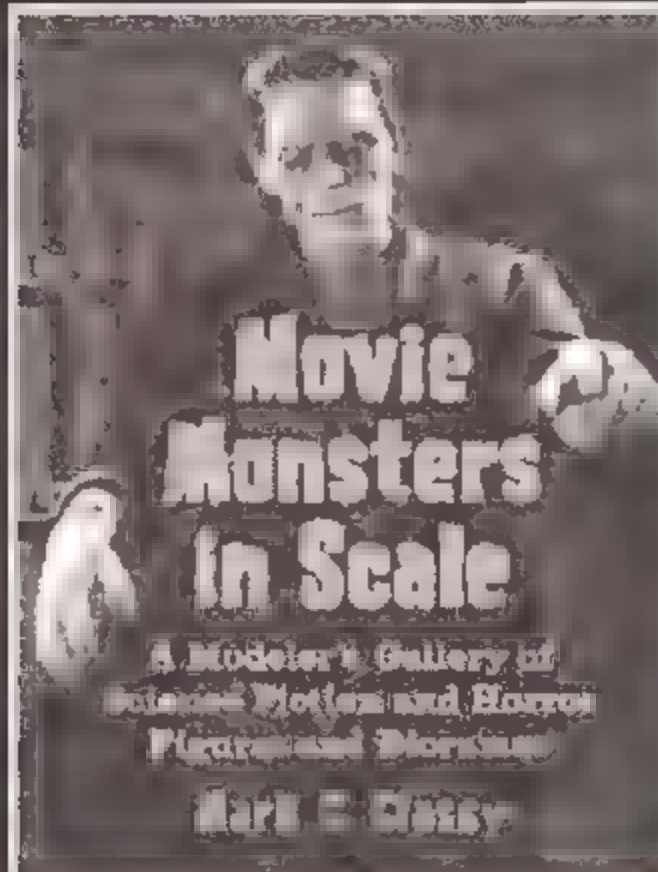
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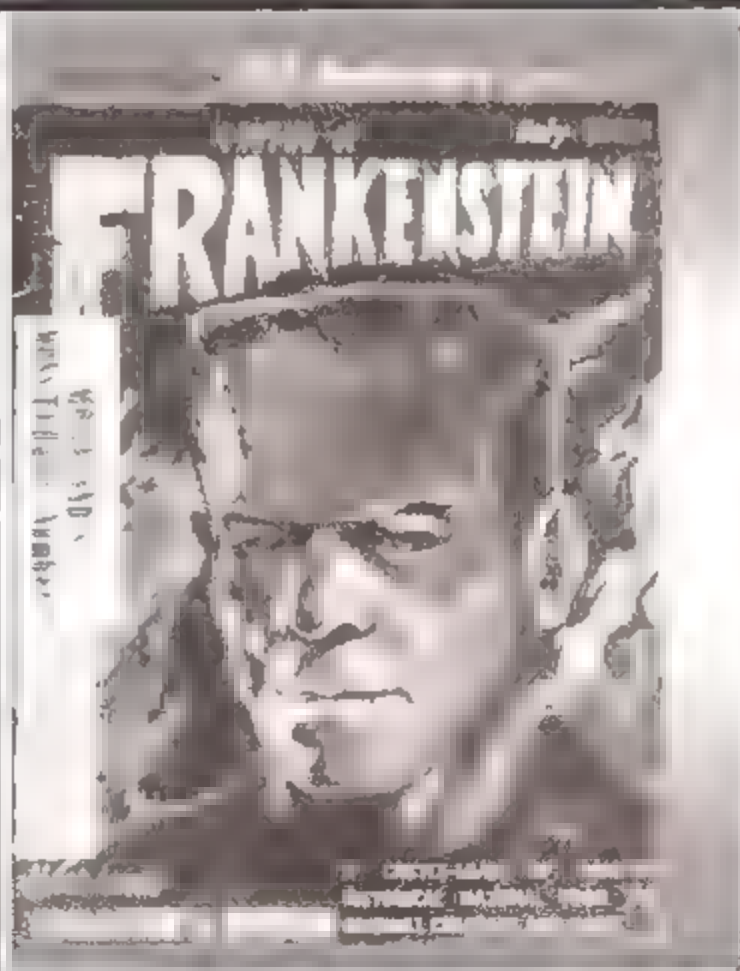
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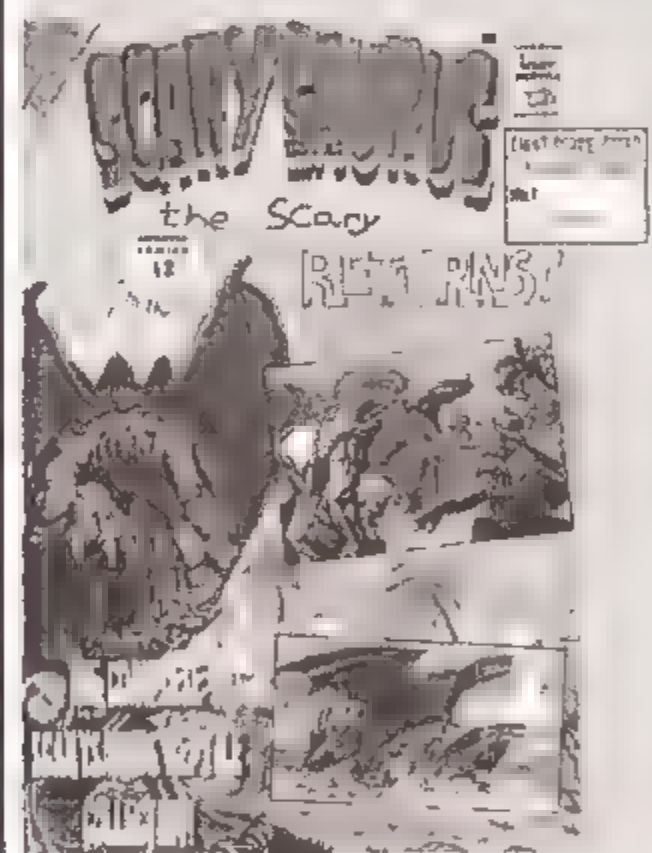
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## SCARY MONSTERS MAGAZINE PRESENTS... *Limited Edition* **MONSTERS and THINGS 50th Anniversary!**

The 50th Anniversary celebration of pioneering monster magazines continues with this *Limited Edition* release of the complete collection of MONSTERS and THINGS. Both MONSTERS and THINGS #1 from January 1959 and issue #2 from April 1959 are collected in this one volume. This volume sports a full color heavy laminated cover, square binding and heavy white paper interior to preserve these almost lost putrid pulp memories. Only 175 printed. For a limited time this 100 page book/magazine is available for only \$21.00 postpaid in the U.S.

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## Almost Gone! SCARY MONSTERS MAGAZINE Presents... **SON of SHOCK**

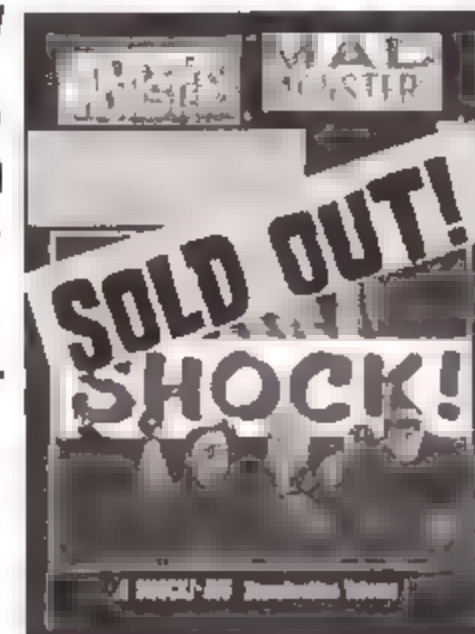


A SHOCK-ING! SON of Scarelection Volume 2 has finally arrived. This 100 page book/magazine features the rare four page SON OF SHOCK promotional brochure, sell sheet, vintage magazine articles and new material. A little over half the book features a RETURN OF SHOCK! featuring more vintage magazine articles, more SHOCK horror hosts articles and all the Shocks we couldn't fit into Volume 1. This volume is limited to only 175 copies and for a limited time you can purchase a copy for over 35% off cover for the Scary Low Price of Only \$20.00 postpaid in the U.S.

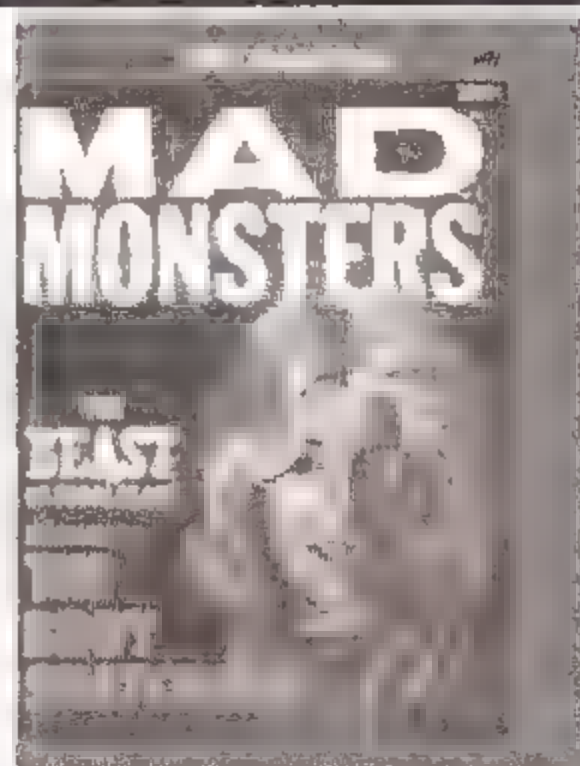
A Few left and available: SHOCK! Volume 1 for SORRY SOLD OUT!

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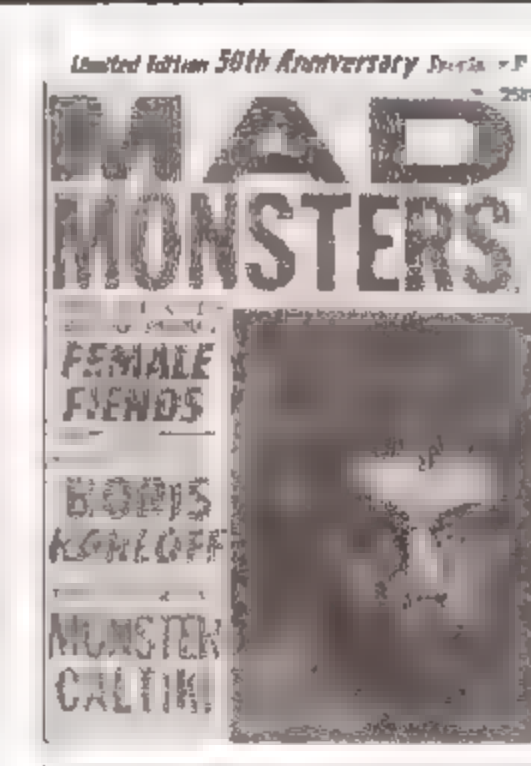
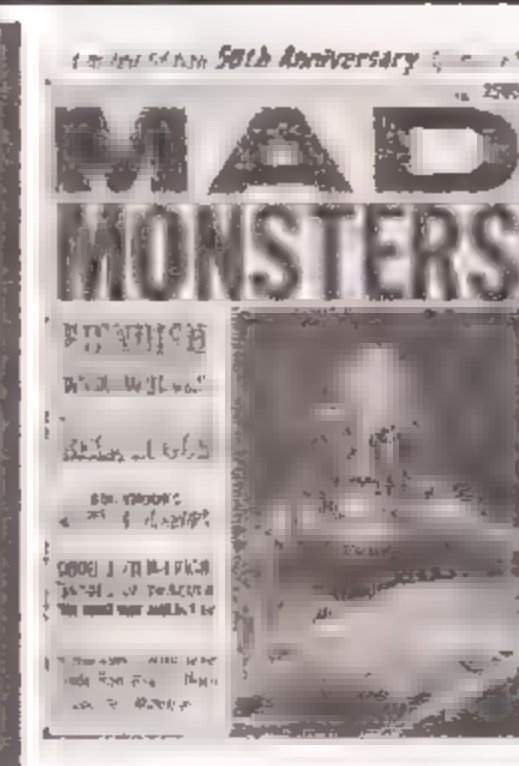






**Limited Edition 50th Anniversary!**  
**MAD MONSTERS**  
**#1, 2 & 3 ! Just In #4!**

The 50th Anniversary begins right here for MAD MONSTERS. The entire contents of MAD MONSTERS #1, 2, 3 and 4 are reprinted along with new introduction/historical



articles. These 68 page perfect bound book/magazine will be limited to only 175 copies. We are offering the *Limited Edition 50th Anniversary* MAD MONSTERS #1, 2, 3 and 4 to you, our valued Scary Readers for only \$18.00 each postpaid in the U.S.

Scary Subscriber Scary Premiere price is only \$15.00 each postpaid in the U.S. Only \$14.00 for issue #4!

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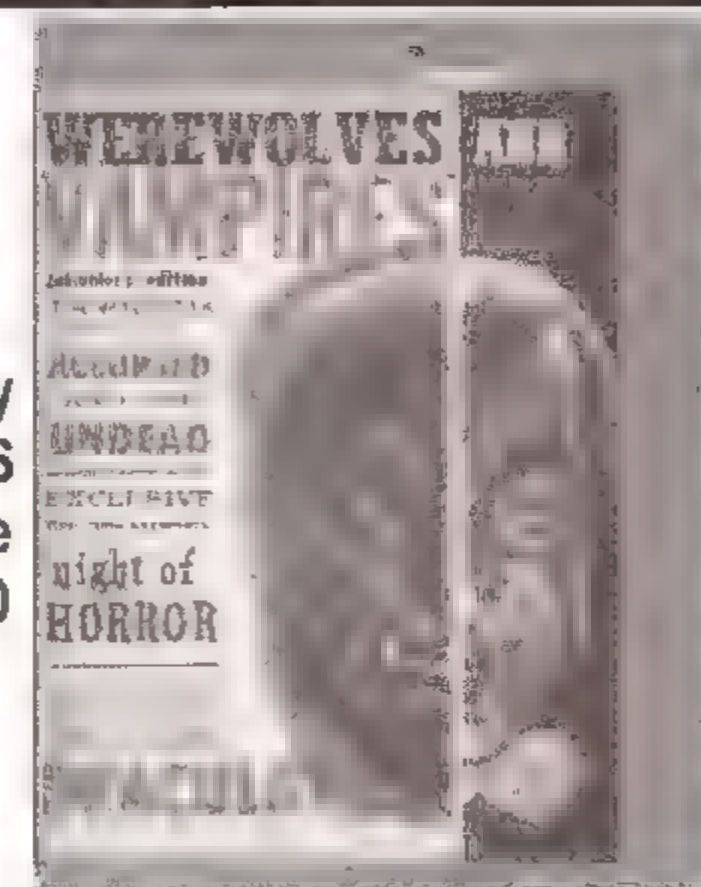
E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

**Going Fast! MAD MONSTERS Presents**  
**WEREWOLVES AND VAMPIRES Vol. 1, No. 1 Reprint!**

You've been asking us to reprint this "Rare One-Shot" magazine from 1962 originally published by Charlton Publications for several years now. MAD MONSTERS is now proud to *Present* WEREWOLVES AND VAMPIRES A Rare One-Shot Special! The complete contents of this 1962 monster magazine are reprinted along with a new historical introduction and limited to only 175 copies. WEREWOLVES AND VAMPIRES Vol. 1, No. 1 is only \$18.00 postpaid in the U.S. for you our valued scary readers!

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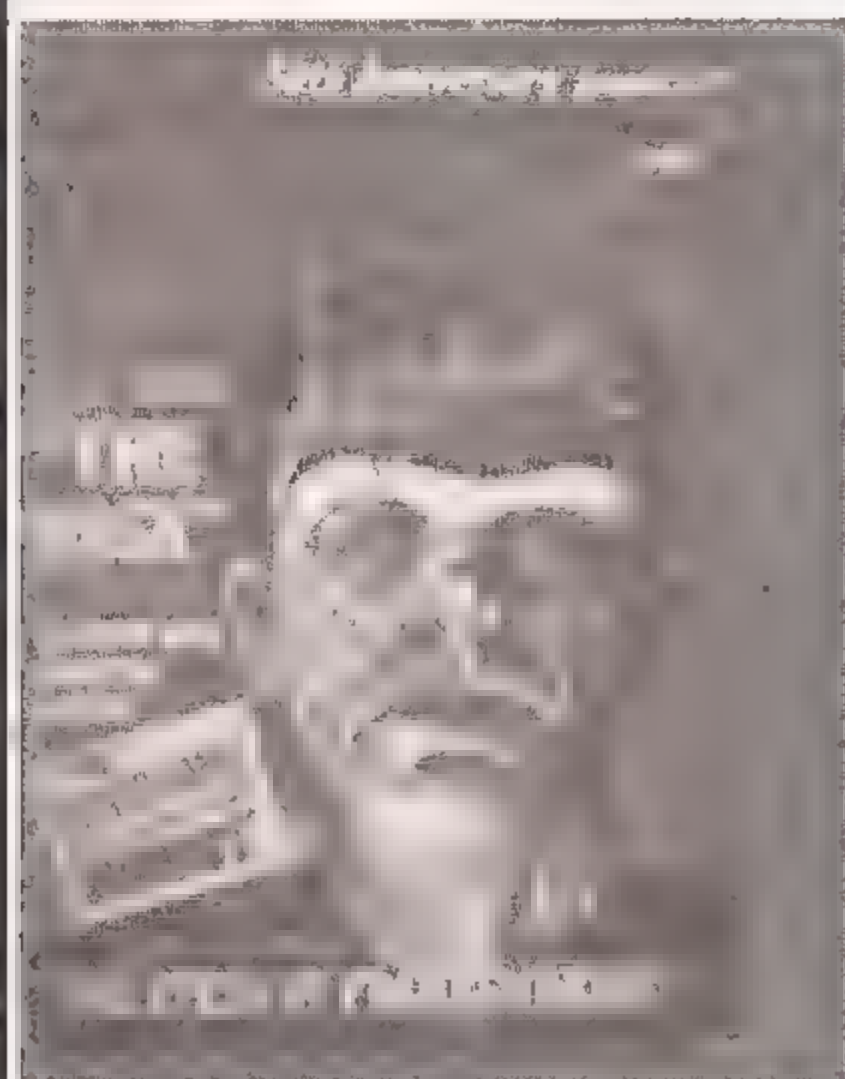


**Limited! MAD MONSTERS Presents MONSTERS No. 1 !**

MAD MONSTERS Presents MONSTERS No. 1 is a reprint of *A Rare Charlton British Edition!* This rare British first issue published by Charlton reprinted the contents of the U.S. version of MAD MONSTERS #6 from 1963 with a new cover created for this edition. Bonus material includes an historical introduction as well as the 3 U.S. pages not reprinted in the British Edition. Original copies of MONSTERS sell for \$80—\$150 depending on condition. Get this new limited edition monster magazine reprint limited to only 175 copies for *Only \$18.00 postpaid in the U.S. Scary Subscriber Premiere Price is Only \$15 postpaid!*

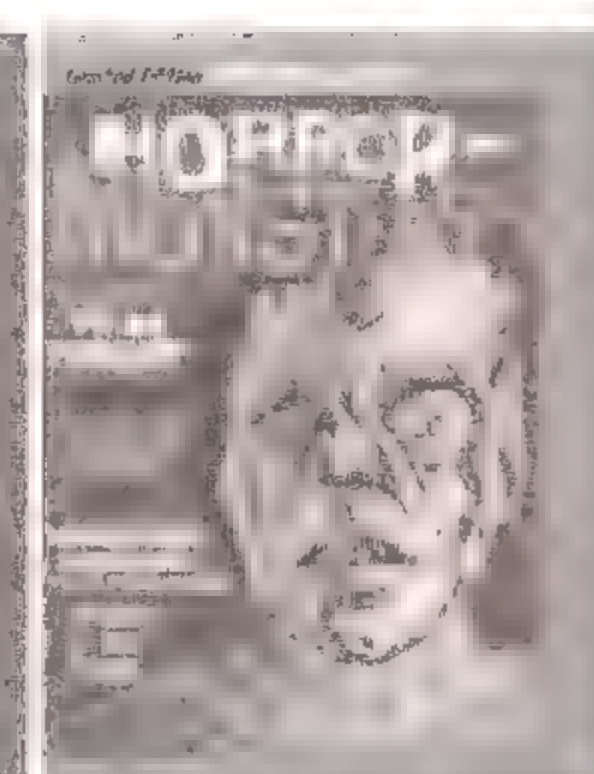
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The 50th Anniversary begins right here for HORROR MONSTERS. The entire Fiendish contents of HORROR MONSTERS #1, 2 and #3 from 1961 and 1962 are reprinted along with a new introduction/historical article. The 68 page perfect bound book/magazines will be limited to only 175 copies. We are offering the *Limited Edition 50th Anniversary* HORROR MONSTERS #1, 2 and 3 to you, our valued Scary Readers for only \$18.00 each postpaid in the U.S. Scary Subscriber Scary Premiere price is only \$15.00 each postpaid in the U.S. HORROR MONSTERS #4 may be out as you read this for only \$13.00 postpaid for a limited time.



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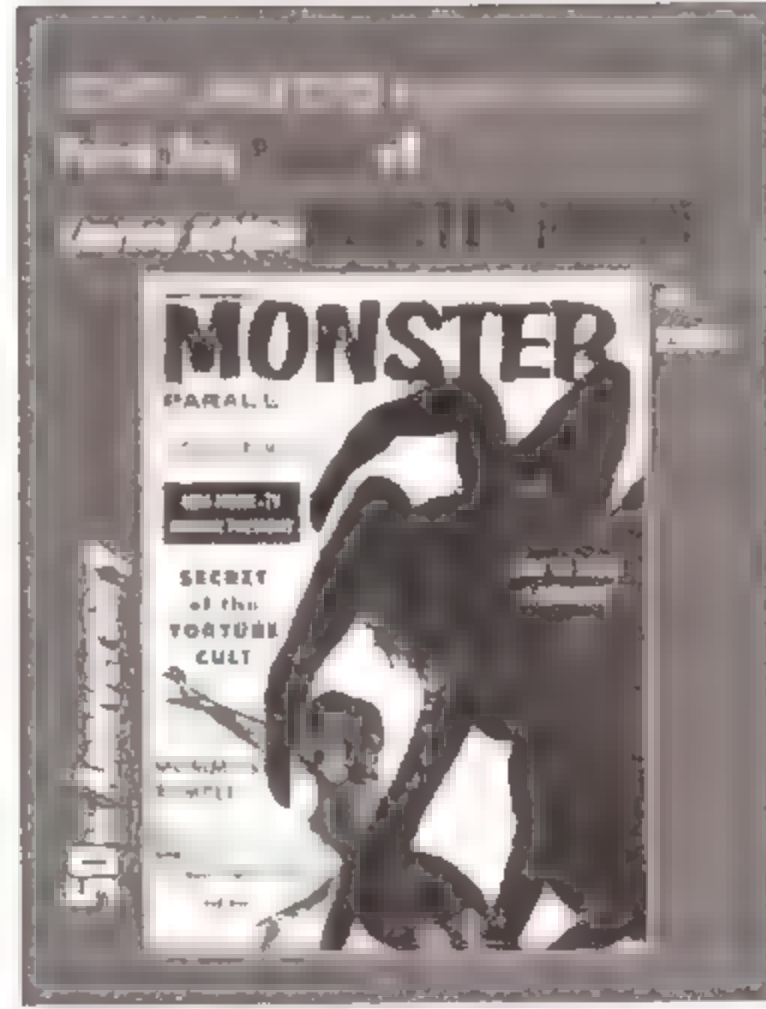
## Limited Edition **SCARY** Specials in the *New SCARY* book/magazine format!



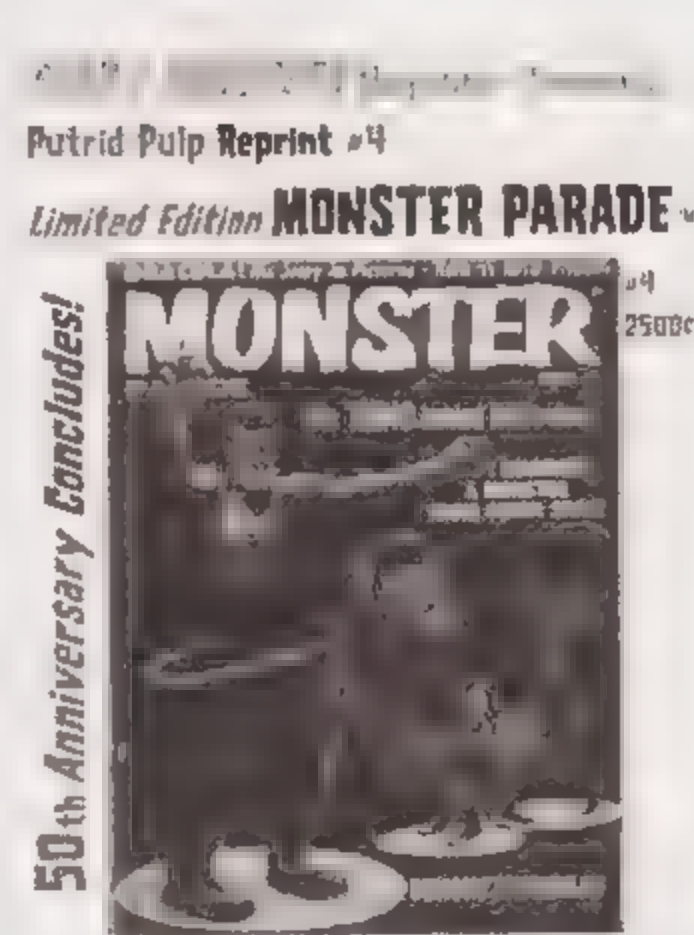
SCARY MONSTERS Magazine Presents...Putrid Pulp Reprint #1 *Limited Edition MONSTER PARADE* 50th Anniversary #1. Features a reprint of the entire contents of this rare magazine in the SCARY book format with some new material. Only 175 printed. *Almost gone!* Only \$25.00 postpaid in the U.S.



SCARY MONSTERS Magazine Presents...Putrid Pulp Reprint #2 *Limited Edition MONSTER PARADE* 50th Anniversary #2. Features a reprint of the entire contents of this rare magazine in the SCARY book format with a bonus 1933 article on Jack Pierce. Only 175 printed. Only \$18.00 postpaid in the U.S.



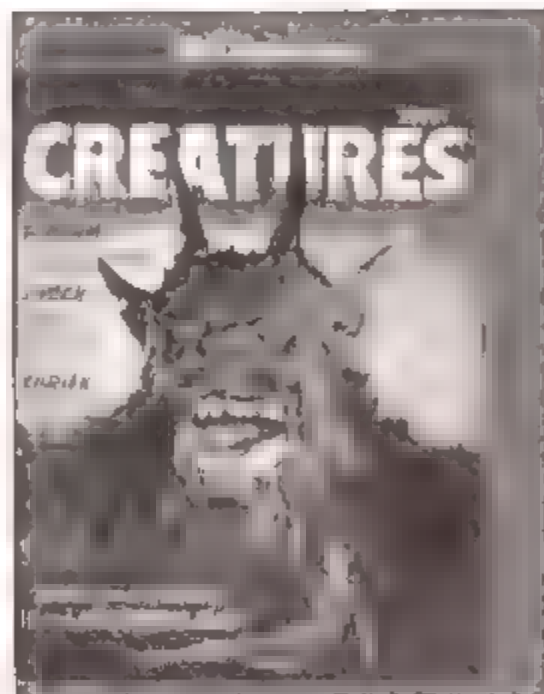
SCARY MONSTERS Magazine Presents...Putrid Pulp Reprint #3 *Limited Edition MONSTER PARADE* 50th Anniversary #3. Features a reprint of the entire contents of this rare magazine in the SCARY book format with some new material. Only 175 printed. Only \$18.00 postpaid in the U.S.



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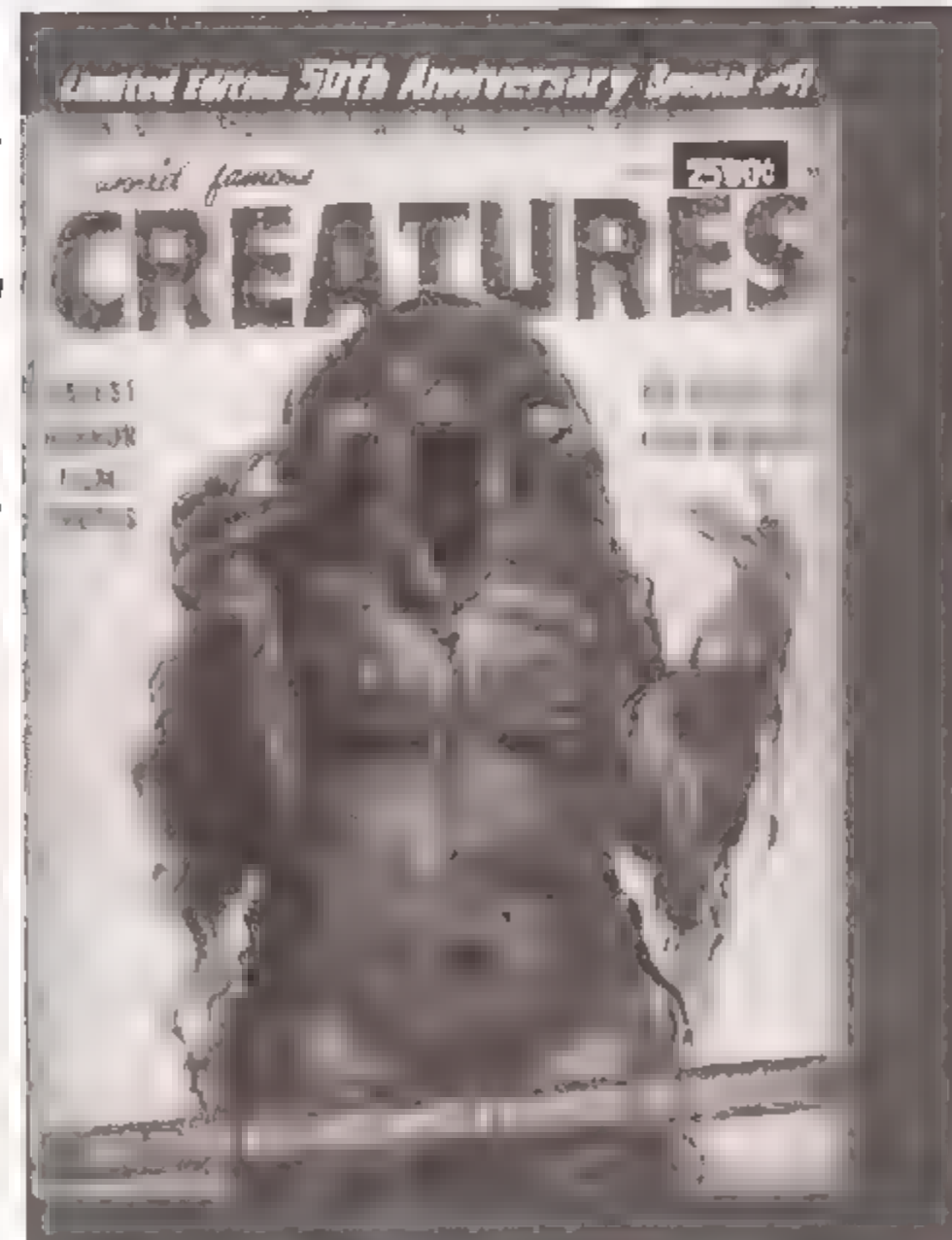
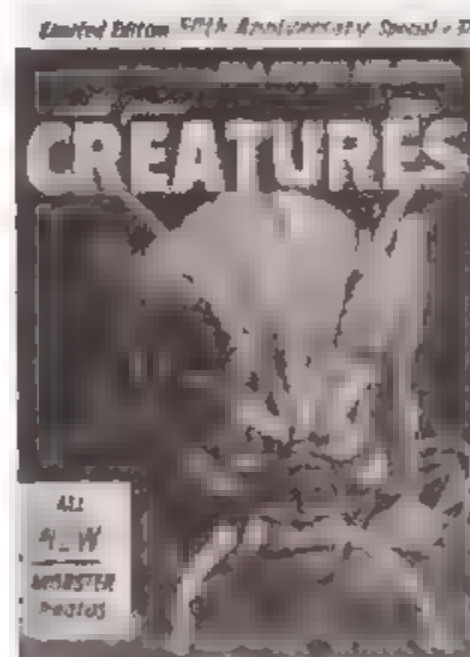


The latest *Limited Edition 50th Anniversary Special* is now available! The entire contents of the June 1959 fourth issue of **WORLD FAMOUS CREATURES** is reprinted along with a new introduction/historical article. This perfect bound book/magazine will be limited to 175 copies. We are offering the *Limited Edition 50th Anniversary WORLD FAMOUS CREATURES* #4 at the *Scary Low Price* of Only \$18.00 in the U.S.

*Still Available but Very*

*Limited!* **WORLD FAMOUS CREATURES** #1, 2, 3 \$18.00 each postpaid

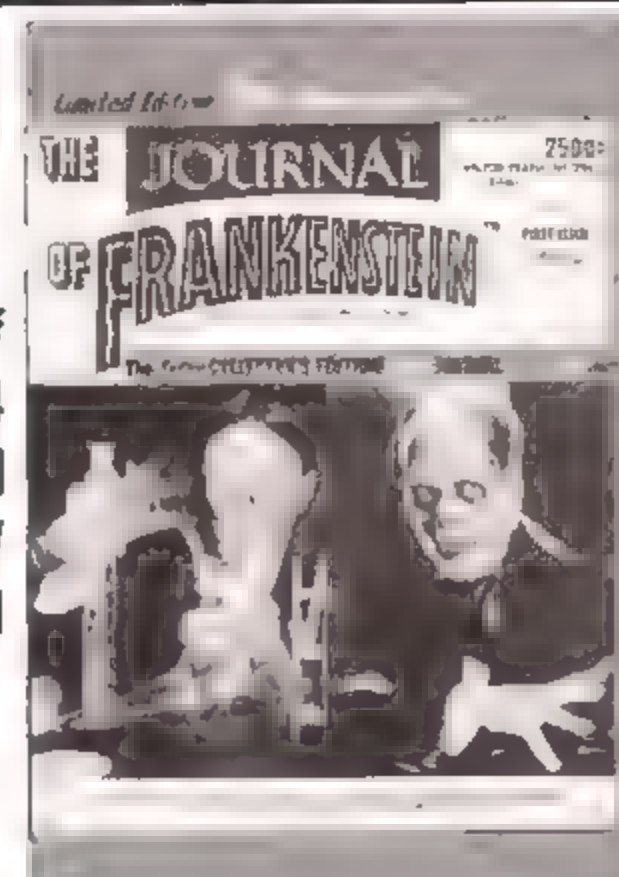
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## Almost Gone! Limited Edition 50th Anniversary THE JOURNAL OF FRANKENSTEIN FIRST ISSUE!

The Limited Edition 50th Anniversary **JOURNAL OF FRANKENSTEIN** features not only the complete contents of the one-shot 1959 magazine but also some of the lost **JOURNAL** pages that did not appear in the issue when 24 pages were cut by the distributor. Also, a **CASTLE OF FRANKENSTEIN—The Beginnings** article from the sold out **SCARY MONSTERS** #20 and more will await in this special JoF issue. This 70 page perfect bound book/magazine will be limited to only 175 copies. The Limited Edition **JOURNAL** #1 is available while our limited supply lasts for the *Scary Low Price* of Only \$18.00 postpaid (U.S. only)

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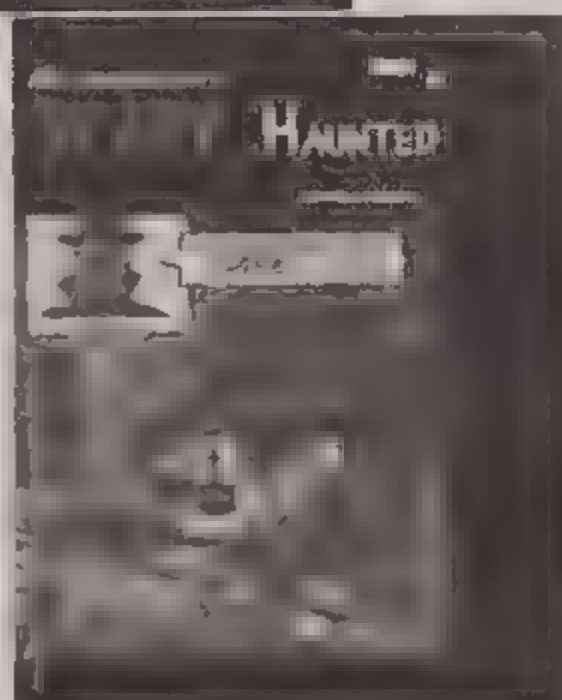




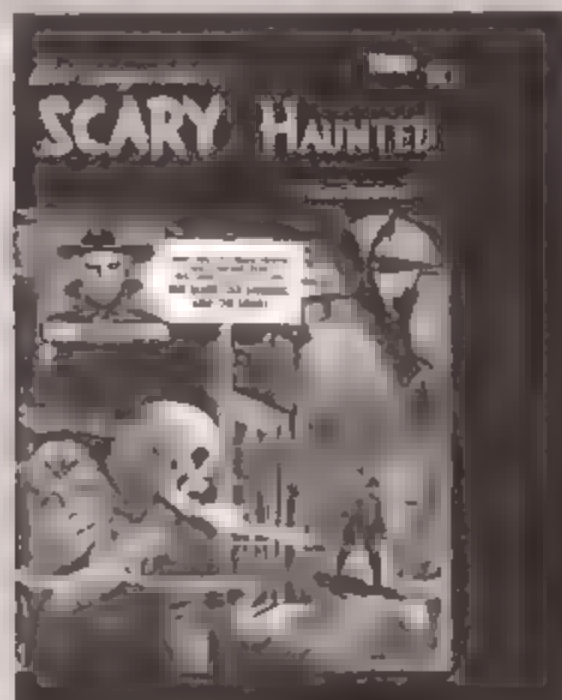
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 Werewolves! Witches!  
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**WEB OF SCARES #3!**  
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**WEB OF SCARES #4!**  
 Monsters! Werewolves and  
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**WEB OF SCARES #5!**  
 Prehistoric Horror  
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**SCARY 83!** New THRILLS! AND SCARES!

**129 SCARY MONSTERS MAGAZINE** A Real Monster Magazine!



# BACK ISSUES!

**MONSTER MEMORIES #17 (2009 Yearbook) is now SOLD OUT!** (Check with mymoviemonsters.com to see if they still have copies!) **SCARY MONSTERS MAGAZINE #6, 9, 10, 14, 15, 20, 23, MONSTER MEMORIES #1(1993 SCARY MONSTERS YEARBOOK) and MONSTER MEMORIES #4 are also SOLD OUT!** (Some limited edition #23s are still available, SEE BELOW) Sam Scare and Scarysaurus say that issues #4 and the 2009 YEARBOOK are also in short supply.

**ORDER SOME BACK ISSUES TODAY before they are all gone...#1, 2, 3, 4, 5, 7, 11, 13 \$6.00 each #8, 12(with SCARY SOUND SQUARE featuring Zacherley),16, 17 \$7.00 each #18(CREATURE issue), 19, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55(DARK SHADOWS issue), 56, 57, 58, 59, 60, 61 \$10.00 each #62, 63, 64, 65, 66, 67, 68, 69, 70 (Forry Issue!), 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83 \$11.00 each Pre-Order! SCARY MONSTERS #84 for \$10.00 postpaid (ALL prices include U.S. postage, add \$1.00 for CANADA, and \$4.00 per issue for foreign orders.) SEE BELOW for Limited Edition SCARY MONSTERS and the ad elsewhere for Yearbooks and Specials. Make a copy of this page and circle the items you want and send your check, money order or scary charge card information to:**

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#23 Scary Special Limited Monster Bash Edition celebrating 4E is 8E and the Monster Bash Convention (featuring a numbered sticker on the cover and full color limited edition postcards of Forrest J Ackerman and Debbie D as Destiny Vampire Mermaid); #35 Scary It Limited Edition (featuring a neon green numbered sticker on the cover and two full color limited postcards of The Birth of Beulah); #36 Scary Special Limited Dr. Gangrene Edition (featuring a neon pink numbered sticker on the cover and a full color Dr. Gangrene postcard inside); #39 Scary Special Limited Mad Mummy Bash Edition (featuring a numbered sticker on the outside and full color limited edition postcard of the Mad Mummy); #40 Scary Special Limited Count Gore De Vol Edition (featuring a numbered sticker on the outside and a full color limited edition postcard inside); #43 SCARY SHOCK! Limited Edition (featuring a numbered sticker on the outside and a full color limited edition postcard of Bob Burns as a werewolf on SHOCK!); #56 Zacherley Comic Limited Edition with Scary Sticker; #59 Colossal Big Bash Scary Limited Edition of only 150 features a numbered sticker on the front cover, a full-color Monster Bash 2006 post card inside along with 2 extra loose covers that are softly rolled around the backing board of this bagged magazine; #63 GLOB OF A BLOB Scary Limited Edition of only 58 copies features a numbered sticker on the front cover and a limited edition full color 4 x 6 photo of the BLOB in front of the Colonial Theater inside \$15.00 each postpaid and shipped in a sturdy carton for protection (ADD \$5.00 per issue for foreign orders). #68 M.T. GRAVES SCARY Limited Edition of only 59 copies features a numbered stick on the front cover and includes three 4 x 6 full color photos inside for only \$18.00 postpaid

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# SCARY MONSTERS YEARBOOKS and SUMMER SPECIALS BACK ISSUES!



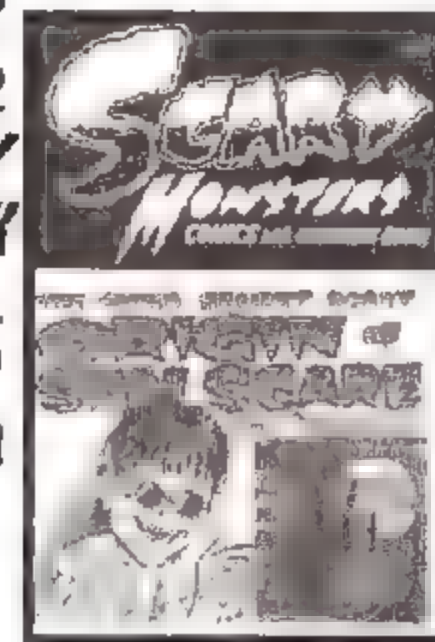
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Purchase these often overlooked Yearbooks/Specials of SCARY MONSTERS MAGAZINE while our limited supply lasts!

**MONSTER MEMORIES #2(1994), #3(1995), #5(1997), #6 (1998), #7(1999), #8(2000), #9(2001), #10(2002), #11, (2003), #12 (2004), #13 (2005), #14 (2006) Only \$11.00 each postpaid 2007 Yearbook #15, #16 (2008), #18 (2010), #19 (2011) \$12.00 each postpaid #20 2012 Yearbook \$12.00 postpaid**  
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THE FINEST IN ILLUSTRATED HORROR is back with 48 NEW PAGES OF PURE TERROR! Thanks to Dark Horse Comics



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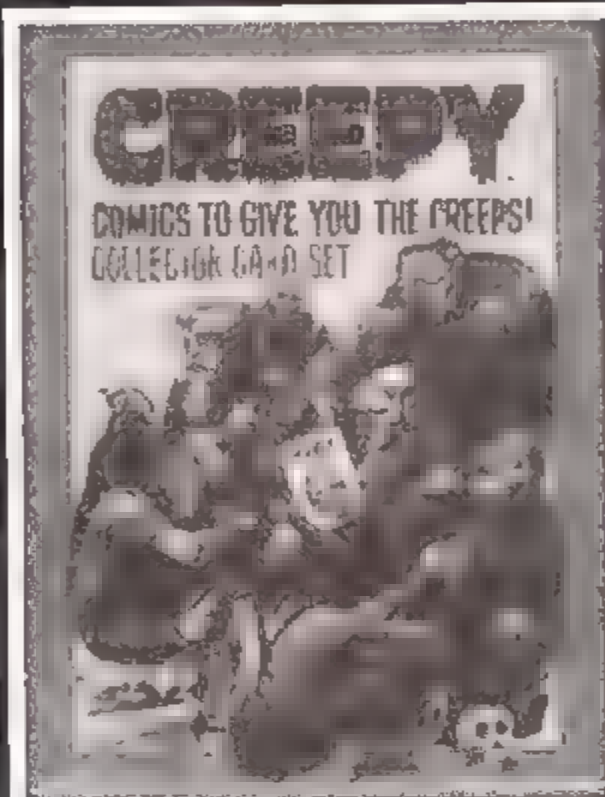


**Back In Stock!** CREEPY #2, 3, 4, 5, 6, 7 \$4.99 each plus shipping!  
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## Back In Stock! CREEPY COLLECTOR CARD SET!

This *Deluxe* 50 card set features your favorite CREEPY covers as well as other *creepy* things on the back of the cards including vintage old CREEPY ads. The COLLECTOR CARD SET comes packaged in a heavy collector cardboard box and sealed in shrinkwrap packaging to keep the Creeps out! Sit down now and order your CREEPY COLLECTOR CARD SET for **Only \$14.98** plus shipping!

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## Back In Stock! New! CREEPY FAN CLUB BUTTON!

A new batch of CREEPY collectibles has started to come out to tie in with the release of the new CREEPY comic books. We've managed to get the 3-inch CREEPY FAN CLUB button back in stock this time.

The 3-inch CREEPY FAN CLUB button comes in a bag with a header card and is **Only \$5.98** plus shipping!

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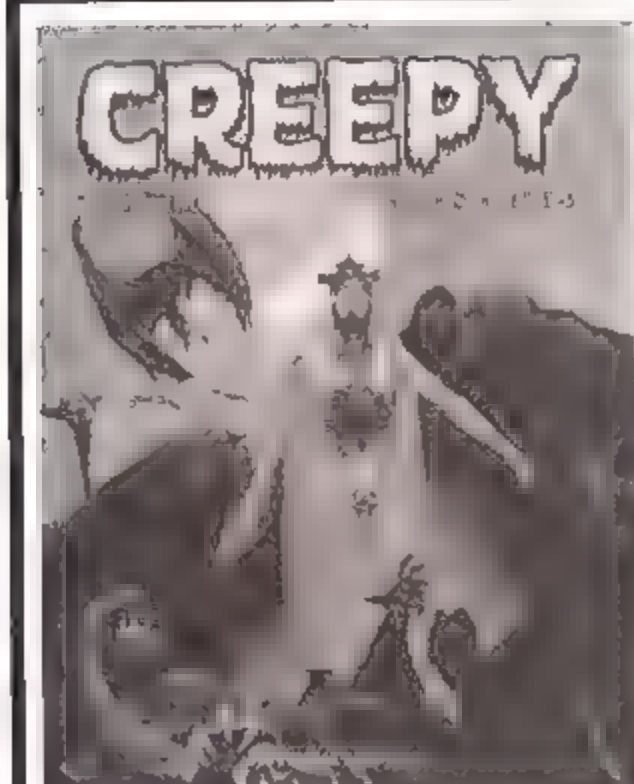


## Just In! Official UNCLE CREEPY Mask!

Uncle Creepy is back not only in CREEPY comics but in his first official mask in almost 20 years! Your favorite host of black and white horror comics is here to bring you the CREEPS not only in comics but in a full over the head creepy mask. The *Official* UNCLE CREEPY mask can transform you into a Creepy Creep for the *Scary Low Price* of **Only \$59.99** plus shipping!

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## Just In! KOLCHAK THE NIGHT STALKER FILES #3!

The latest new issue from the files of KOLCHAK The Night Stalker has arrived and back issues are available below. Time to go monster hunting again with KOLCHAK THE NIGHT STALKER FILES #3 for **Only \$3.50** each plus shipping!

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Carl Kolchak is back and running into monsters in whatever city he may be in at the moment. KOLCHAK THE NIGHT STALKER FILES #1 and 2 are available with covers A or B and we will try to honor your request for the Scary

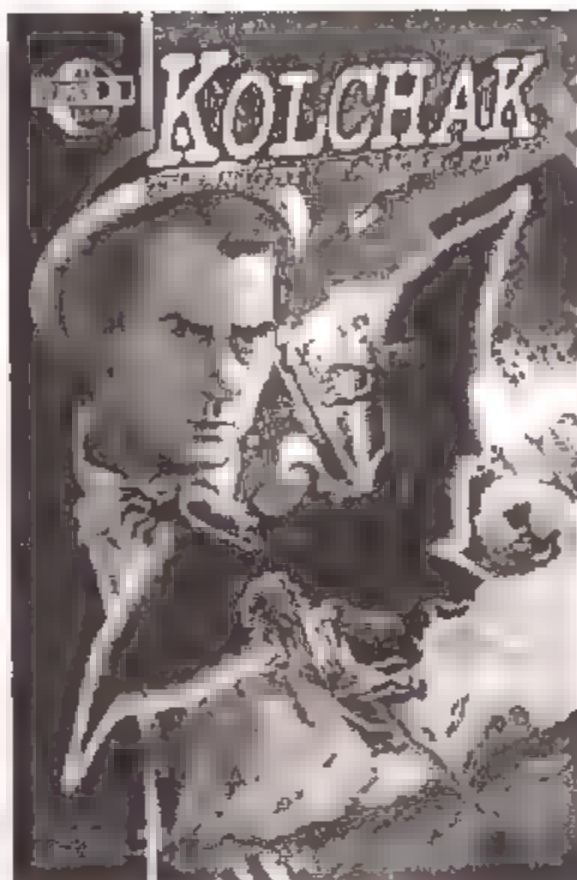
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KOLCHAK: The Night Strangler

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## Just In! DARK SHADOWS #1 Second printing comic!

A new second printing of the first issue with a new black and white cover has washed ashore of the scarehouse. Enter Collinsport again with DARK SHADOWS Volume 1 #1, Second printing for **Only \$3.99** each plus shipping!

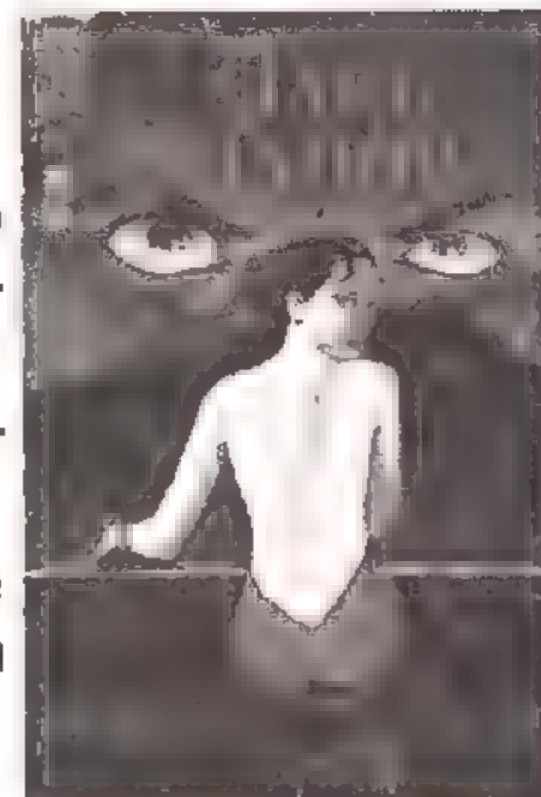
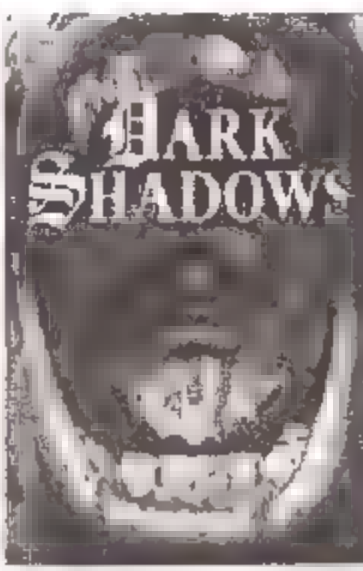
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## Just In! DARK SHADOWS #2, 3, 4 & 5 comics!

Barnabas Collins is BACK...in a new DARK SHADOWS comic book with two different covers! Return to Collinwood with DARK SHADOWS #2, 3 and 4 for **only \$7.98** each for the set of 2 covers plus shipping or purchase only one cover for \$3.99 each plus shipping (we will try to honor your request for a certain cover)! Just In! DARK SHADOWS #5 for \$3.99 plus shipping. Still Available a few copies of DARK SHADOWS #1 for \$7.98 for the set of two!

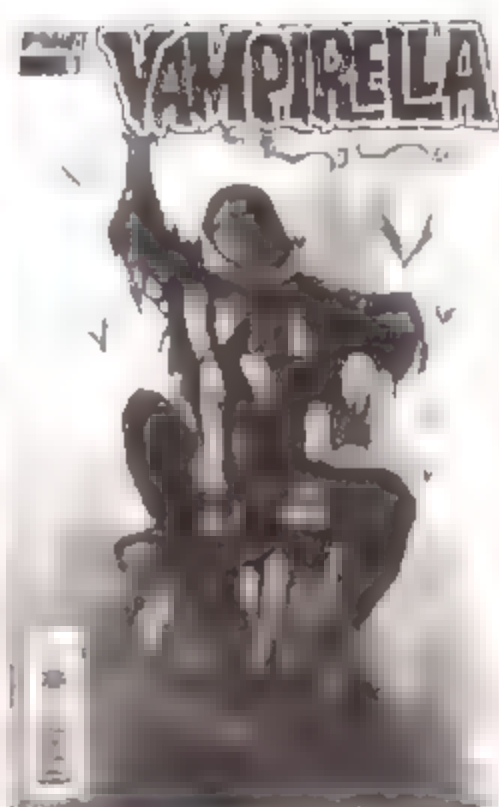
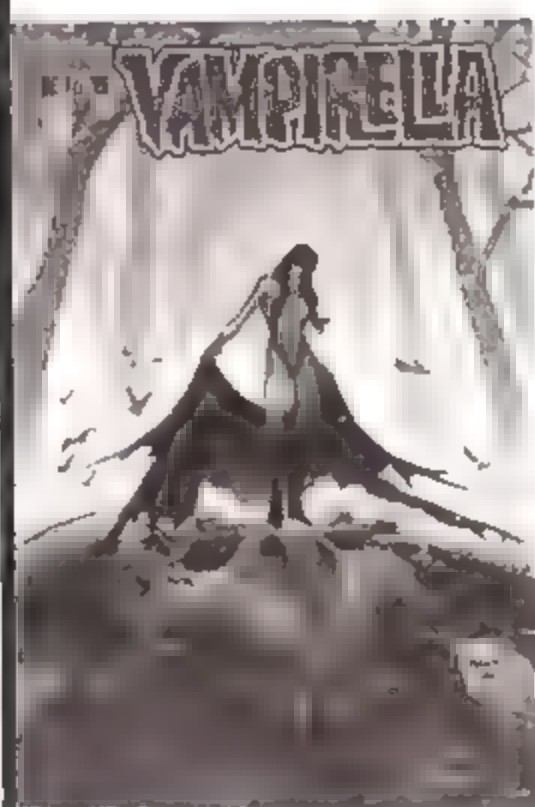
ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:



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**Just In! New! VAMPIRELLA** comics #11, 12, 13, 14, 15, 16 and more!



The latest VAMPIRELLA comics are here and we have a tomb-full! VAMPIRELLA #11, 12, 13, 14, 15, 16 \$3.99 each plus shipping! Sets of 4 different covers are available on most issue numbers for only \$15.95 per set plus shipping!

**Back Issues!** VAMPIRELLA #1, 2, 3, 4, 5, 6, 7, 8, 9, 10 \$3.99 each plus shipping!

**Just In!** VAMPIRELLA THE RED ROOM #1 (3 covers available) \$3.99 each plus shipping! VAMPIRELLA ANNUAL 1 \$4.99 plus shipping! VAMPIRELLA VS. DRACULA #1, 2, 3, 4 \$3.99 each plus shipping! VAMPIRELLA AND THE SCARLET LEGION #2, 3, 4, **Just In!** #5 \$3.99 each plus shipping! Sets of 2 different covers available on most



issue numbers for only \$7.98 per set plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:  
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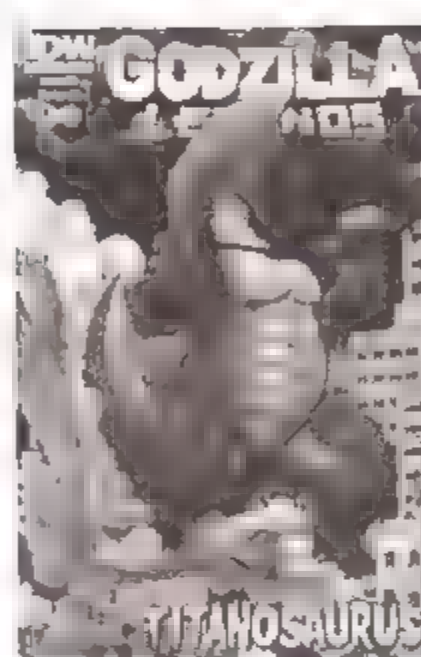


**Just In! GODZILLA LEGENDS #1, 2, 3, 4 & 5!**

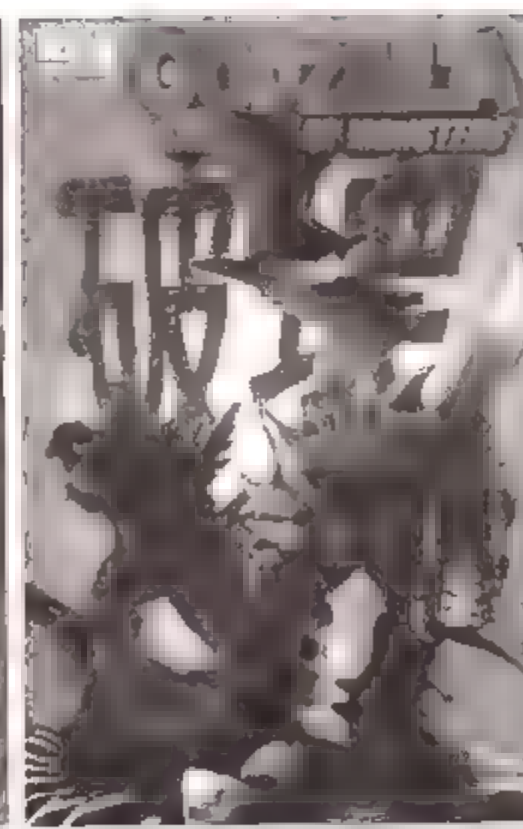
Here's another Godzilla-related comic book for those of you who can't get enough GIANT MONSTER comic book reading. These new comics feature some of Godzilla's well known friends and/or foes in GODZILLA LEGENDS #1, 2, 3 (both covers A & B available) and #4 (cover A only available,

inquire regarding others) for **Only \$3.99** each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



**Just In! GODZILLA KINGDOM OF MONSTERS #8, 9, 10, 11 & 12!**



The latest issues of GODZILLA KINGDOM OF MONSTERS have arrived and stomped into the Scarehouse. GODZILLA KINGDOM OF MONSTERS #8, 9, 10, 11, 12 all featuring the standard cover (please inquire regarding other covers) are **Only \$3.99** each plus shipping!

**Still Available:** GODZILLA KINGDOM OF MONSTERS #1 (covers A & B), #2 (covers A & B), #3, 4, 5, 6, 7 (all featuring cover A only, please inquire regarding other covers) for **Only \$3.99** each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

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**Just In #5! GODZILLA GANGSTERS & GOLIATHS**  
**comics!**

Another GODZILLA comic from IDW has arrived. GODZILLA GANGSTERS & GOLIATHS #1 (cover A only), #3 (cover A & B available), #4 (cover A & B available) and **Just In!** #5 (cover A & B available) are really to roar their way to you for **Only \$3.99** each plus shipping!

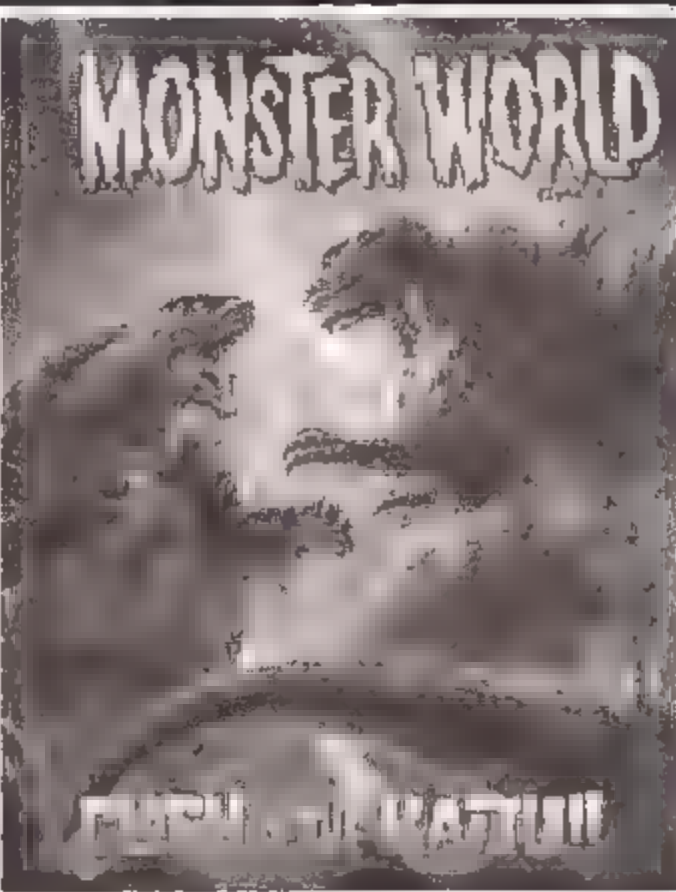
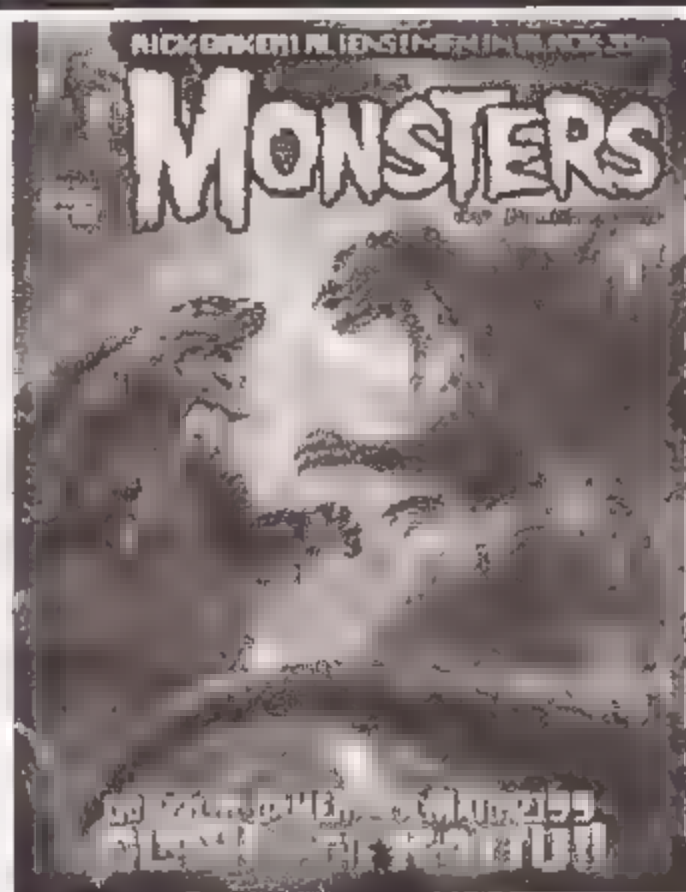
ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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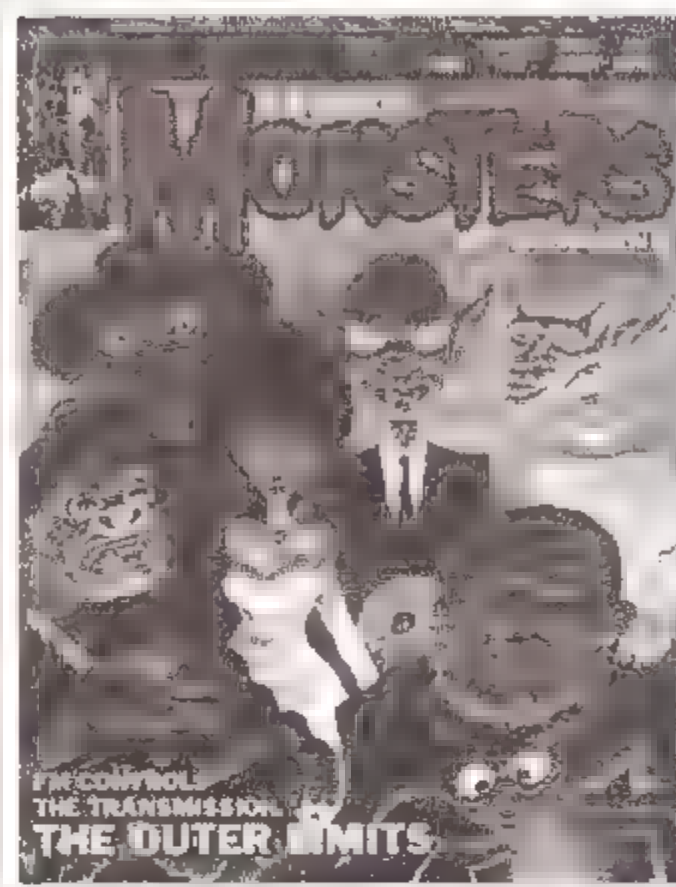
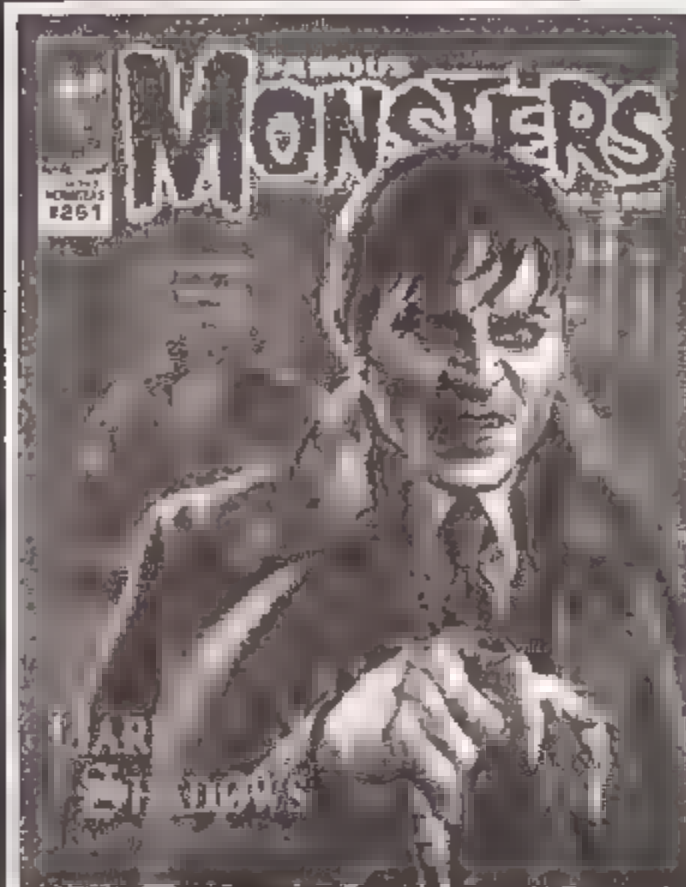




## Just In! FAMOUS MONSTERS #262!

The latest issue of FAMOUS MONSTERS OF FILMLAND #262 has arrived and we have the FAMOUS MONSTERS cover and the MONSTER WORLD covers with and without the dealer direct stickers for *Only \$9.99 each plus shipping!*

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:  
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## Just In! FAMOUS MONSTERS #261!

The latest issue of FAMOUS MONSTERS OF FILMLAND #261 has arrived and we have the DARK SHADOWS cover and the OUTER LIMITS covers with and without the dealer direct stickers for *Only \$9.99 each plus shipping!*

*Coming Soon!* FAMOUS MONSTERS #262 (please email for availability)

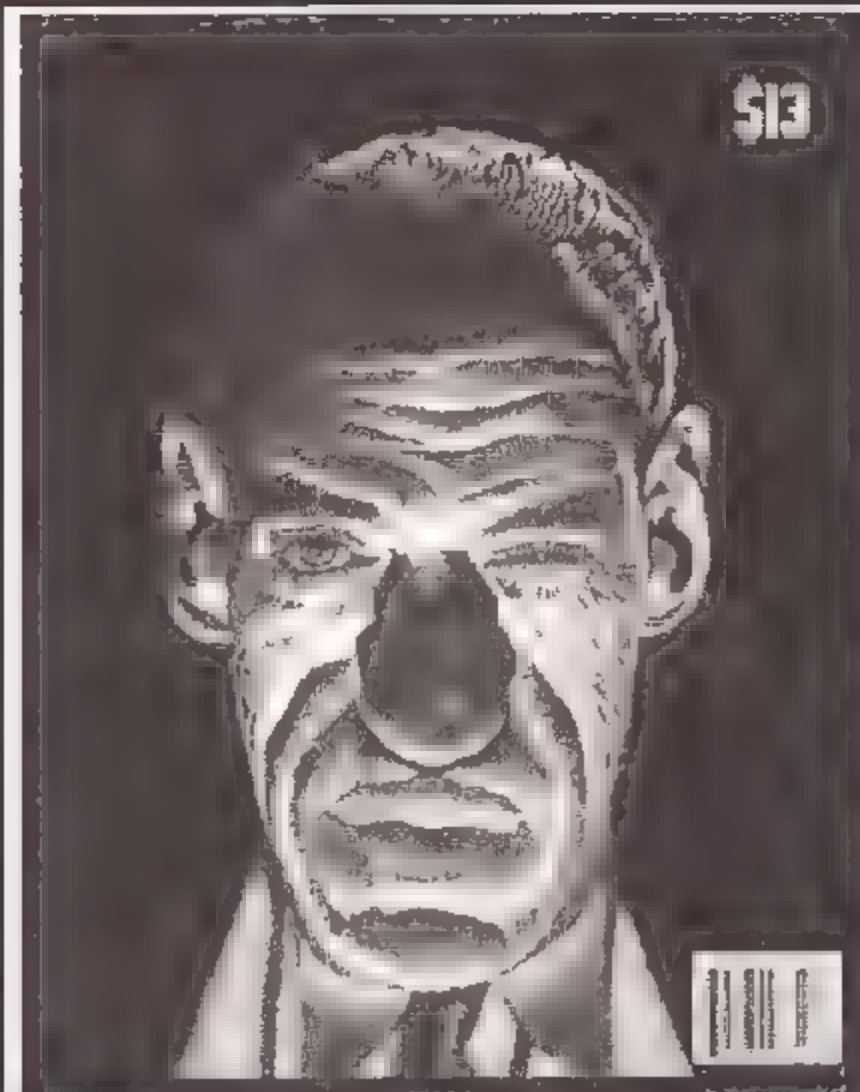
ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:  
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## Just In! Lost FAMOUS MONSTERS #192! Retro Issues #70 & 71 also available!

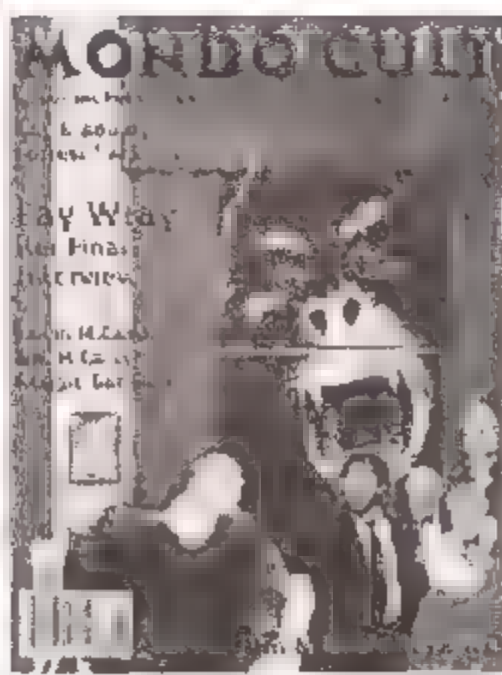
The issue that never was is now available, the Feb. 1983 issue #192 of FAMOUS MONSTERS for the *Scary Low Price of \$8.99 each* for the regular cover and the direct dealer sticker cover plus shipping!  
*Other Retro Issues!* FAMOUS MONSTERS #70, 71 with and without direct dealer sticker for \$8.99 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:  
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## Just In! MONDO CULT #3! And Back Issues!

After a 4 year wait; the latest issue of MONDO CULT magazine is finally here. Rondo Hatton can of course be found inside this jam-packed 160 page issue along with...well, tons of Mondo Cult articles! MONDO CULT #3 is *Only \$13.00 each plus shipping!* We also have some "shelf worn" copies of issue 3 available for \$7.00 each plus shipping!  
*Back In Stock and Available!* MONDO CULT #1 \$7.00 #2 \$9.95 plus shipping!



ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:  
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## Just In! HorrorHound #34!

The latest issue of "THE HORROR FAN'S MAGAZINE!" has arrived. HorrorHound #34 features DARK SHADOWS, CHRISTOPHER LEE, THE WALKING DEAD and much more for *Only \$6.99 plus shipping!*

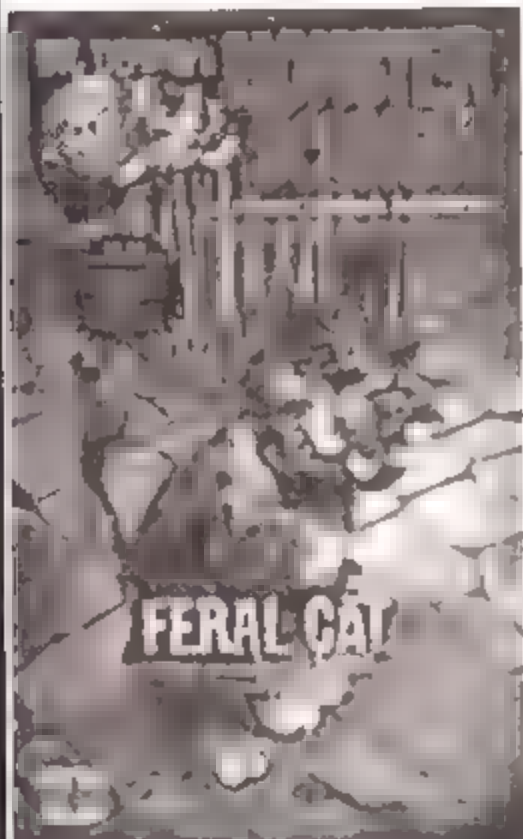
ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040





## Just In! New! DR. DEADLY's MONSTER SCENES Model Kits!

Three new "ALL PLASTIC BUILDER KITS" have arrived on the monster scene to build and add to your other MONSTER SCENES model kits. Each kit also includes: An exclusive mini comic book, illustrated assembly instructions and a full-color pin-up poster. Continue



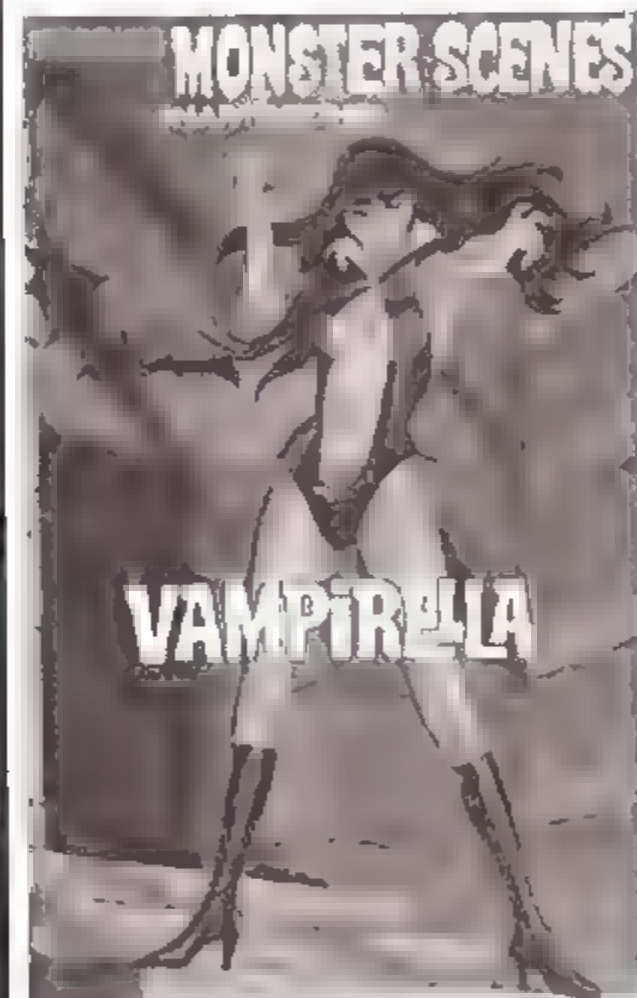
your experiment with DR. DEADLY's MONSTER SCENES model kits of the FERAL CAT, SABER TOOTH RABBIT and SKELETON for Only \$16.98 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



## Back In Stock! MONSTER SCENES GRUESOME GOODIES and THE PAIN PARLOR And... VAMPIRELLA

The next wave of new MONSTER SCENES models has begun with the release of two more gruesome goodies with GRUESOME GOODIES and THE PAIN PARLOR (Retail



Price \$29.99) for the Scary Low Price of \$25.98 plus shipping!

MONSTER SCENES VAMPIRELLA for the Scary Low Price of Only \$25.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

## Back In Stock! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit!



At last the MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is ready to swim your way! Scary Monster Fans have been waiting for a re-release of this model for years! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is all ready to snap together for the Scary Low Price of \$29.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com

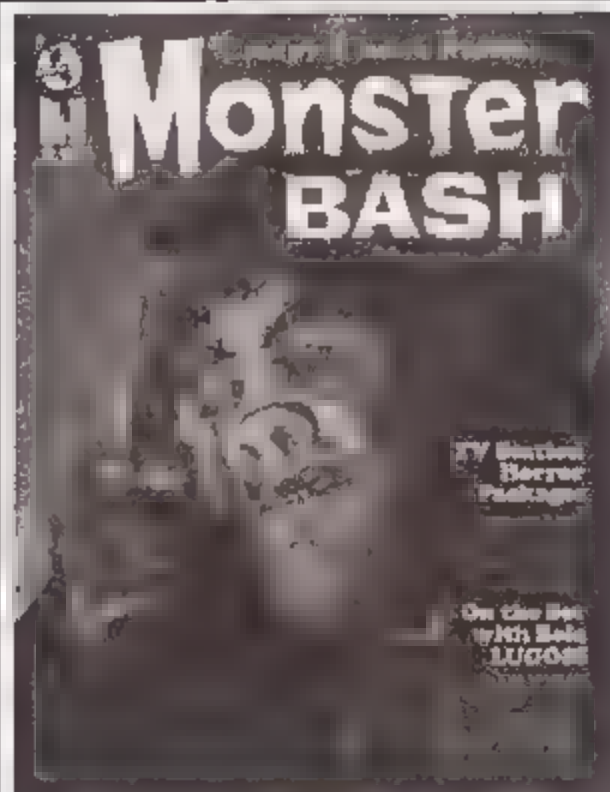


## Back In Stock! THE AURORA MONSTERS DVD!

You've been reading about this DVD for over a year and the wait is well worth it! Horror Host Legend Zacherley along with Gorgo host this 1 hour 44 minute tribute to "The Aurora Monster Kits" documenting "The Model Craze that gripped the world" in FULL COLOR with 15 minutes of Behind the Scenes Bonus material. The AURORA MONSTERS live in The Legend of Film and Fantasy production of the AURORA MONSTERS DVD for only \$19.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040





## **Just In! MONSTER BASH magazine No. 15!**

The latest scare-filled fun issue of MONSTER BASH magazine featuring the Crimson Ghost on the cover has arrived. Creepy Classic Movies and more can be found in MONSTER BASH magazine No. 15 for only \$8.99 each plus shipping!

**Back Issues!** MONSTER BASH #1, 2 \$9.00 each #3, 4, 5, 6 \$7.00 each #7, 8, 9, 10 \$7.99 each #11, 12, 13, 14 \$8.99 each ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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## **Just In! SCARLET THE FILM MAGAZINE No. 8 !**

The latest issue of the new SCARLET THE FILM MAGAZINE has arrived and features HAMMER HORRORS and much more in SCARLET THE FILM MAGAZINE #8 for Only \$8.95 plus shipping!

**Still in stock but limited!** SCARLET THE FILM MAGAZINE #2, 3, 4, 5, 6, 7 \$8.95 each plus shipping.

**We also still have a few copies of the original SCARLET STREET magazine still in stock:** SCARLET STREET #27, 35, 36, 40, 41 \$7.95 each #55 \$8.95

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.

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## **Just In! G-FAN #98 ! Plus! BACK ISSUES!**

It is time to experience all of the giant movie monster and Godzilla-filled fun in the latest issue of G-FAN #98 for only \$6.95 plus shipping!

The following G-FAN issues featuring GIANT monster fun are still available: #23, 38, 39, 41, 42, 44, 45, 46, 47, 48, 49, 50, 52, 53, 54, 57, 58, 60, 62, 63, 64, 65, 66, 67, 70, 73, 74, 75, 76 \$4.95 each #77, 78, 80, 86, 88, 89, 90, 96 \$5.95 each #97 \$6.95 #56, 69 \$10.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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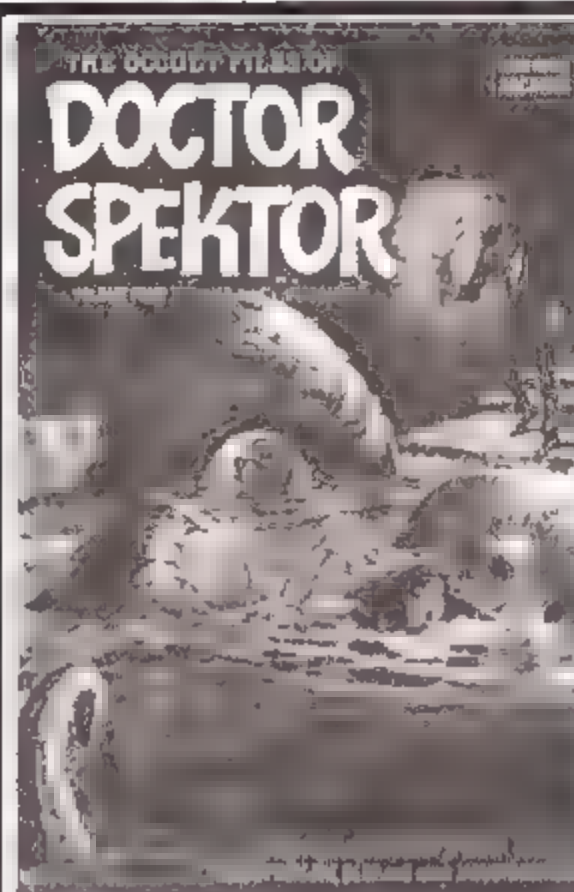
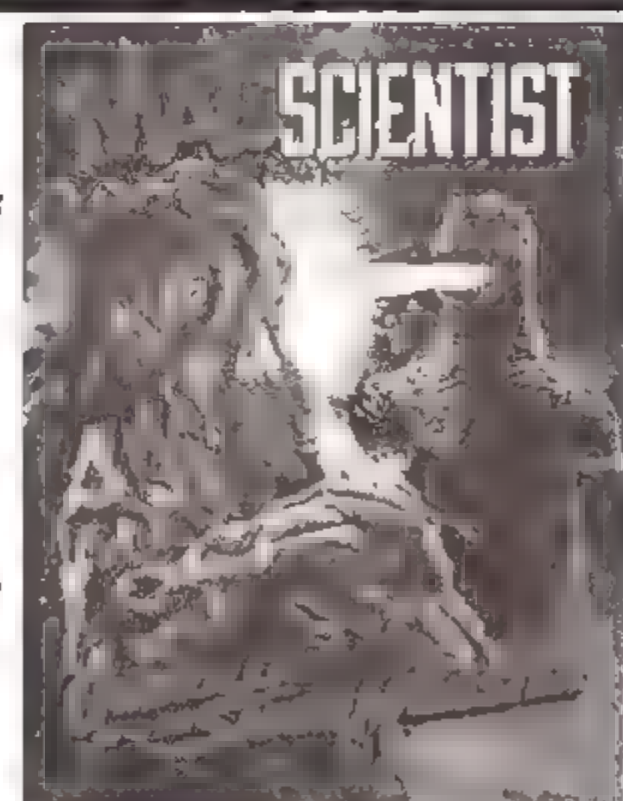
## **Just In! MAD SCIENTIST #24 and back issues!**

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the *Newest MAD SCIENTIST* issue is *now available!*

Get all the *Scary Fun* contained in the *New MAD SCIENTIST #24* for only \$6.00 plus shipping!

**Only a few copies of MAD SCIENTIST #16, 17, 18, 19, 20, 21, 22 and #23 are still available for only \$7.00 each plus shipping!**

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com



## **Just In! THE OCCULT FILES OF DOCTOR SPEKTOR VOLUME FOUR!**

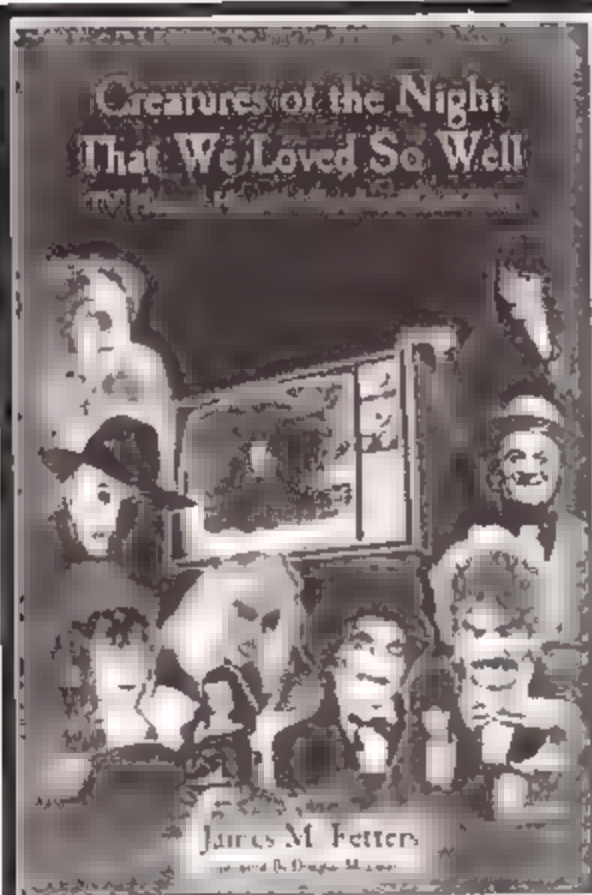
The last volume in the series has arrived featuring issues #19—#25 along with a bonus Spektor tale from GOLD KEY SPOTLIGHT #8 and more. Investigate the occult in THE OCCULT FILES OF DOCTOR SPEKTOR VOLUME FOUR for Only \$49.99 plus shipping!

**Get the rest of the volumes right here!** THE OCCULT FILES OF DOCTOR SPEKTOR VOLUME ONE, TWO and THREE for Only \$49.99 each plus shipping!

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## **Signed! Bonus Card! Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California book!**

You've read about Jim's upcoming book on Southern California horror hosts in these Scary pages and it's back in stock! For this special *back in stock* presentation, once again Jim has signed the books for you Scary Readers and has also included a special horror host or hostess card/bookmark in each book. Don't delay get the *Scary Signed with Bonus Card Edition of Creatures of the Night That We Loved So Well TV Horror Hosts of Southern California* book for the *Scary Low Price* of \$24.95 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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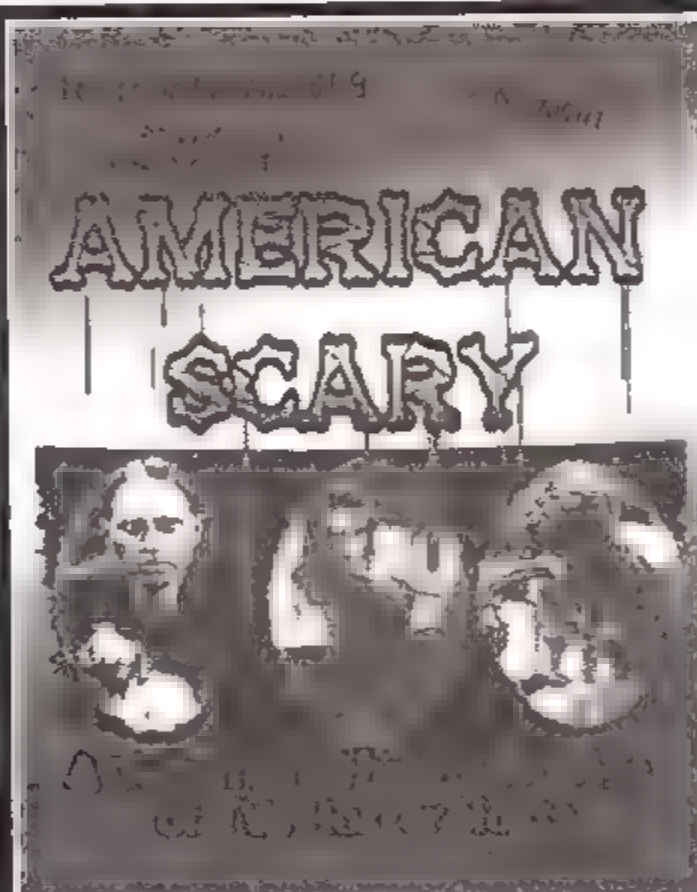
## **Just In! COUNT GREGORE Oklahoma Legend book!**

You've read about Count Gregore (John Ferguson) in SCARY MONSTERS #78 and again in this SCARY Yearbook now you can get the complete story in this recently released book by Tom Fowler. Get the complete *John Ferguson Story* in COUNT GREGORE Oklahoma Legend for Only \$19.95 plus shipping!

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## **Just In! AMERICAN SCARY Conversations with the Kings, Queens and Jesters of Late-Night Horror TV book!**

Another must-have horror host book has arrived at the Scarehouse! 23 of your favorites are interviewed including Vampira, Zacherley, Chilly Billy, Commander USA, and Svengoolie. Spent *An Evening of Spine-Tingling reading* with AMERICAN SCARY Conversations with the Kings, Queens and Jesters of Late-Night Horror by Michael Monahan for the *Scary Low Price* of Only \$25.00 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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## **Back In Stock! 8 Episodes! CULT MOVIES TV DVD!**

The pages of CULT MOVIES magazine come to life with the release of this DVD. You may remember reading about this TV show in the pages of CULT MOVIES and now you can finally see it. CULT MOVIES TV features Forrest J Ackerman, Yvette Vickers, Verne Langdon and many others in 8 classic episodes for Only \$5.98 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC. 348 Jocelyn Pl. Highwood, IL 60040



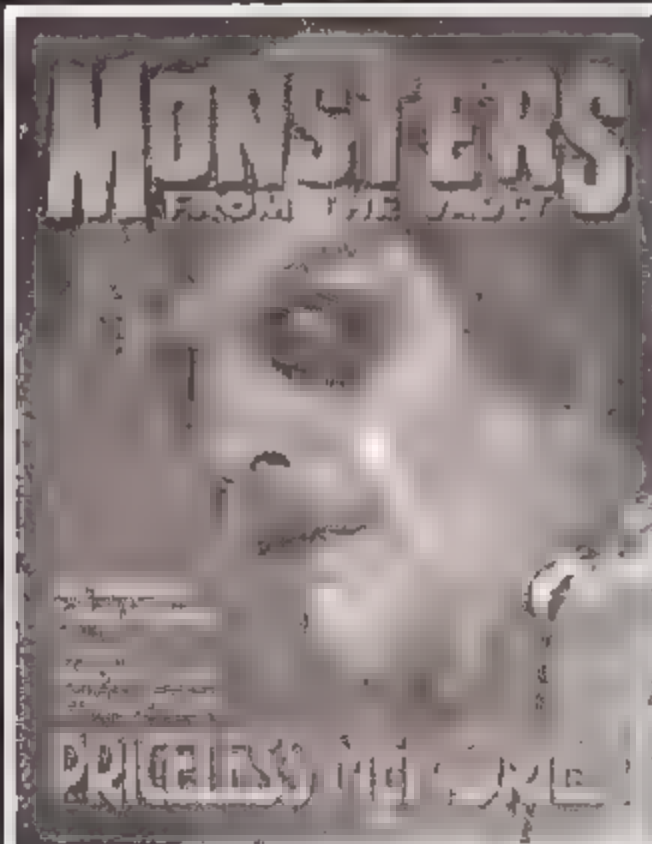
## **Back In Stock! THE DREADFUL HALLOWGREEN SPECIAL DVD!**

You read about PENNY DREADFUL in SCARY MONSTERS #78 and you've been reading Dr. Gangrene's interviews and articles in SCARY MONSTERS, now here's your chance to see these two horror hosts at work and saving Halloween! This DVD not only contains the extended cut of THE DREADFUL HALLOWGREEN SPECIAL, but TRAILER TERRORS, PENNY'S HOLIDAY SPECIAL and many more scares for the *Very Scary Low Price* of Only \$5.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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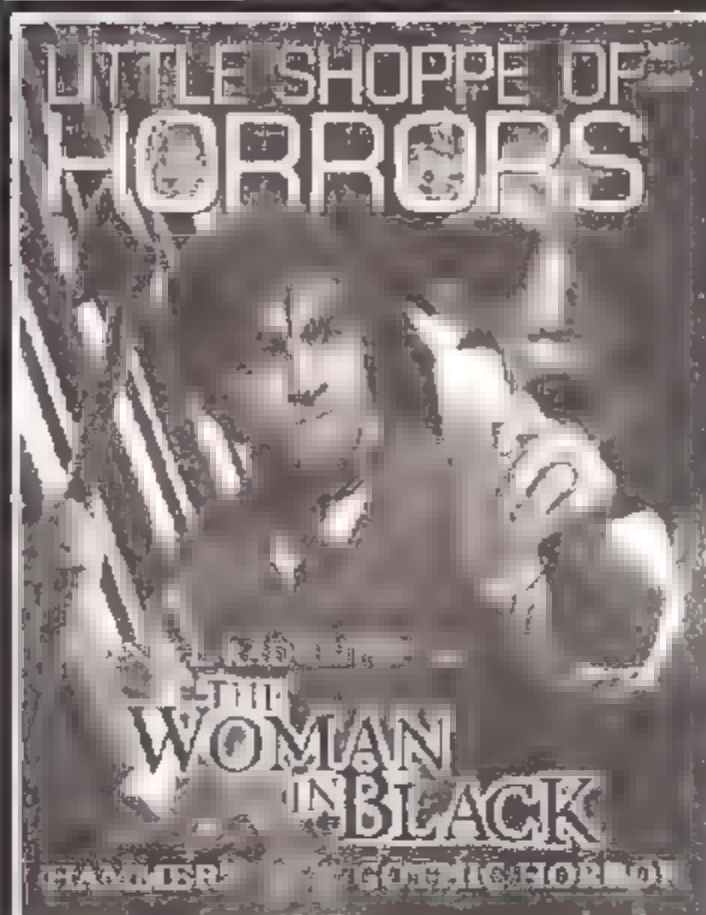




## MONSTERS FROM THE VAULT #30!

The latest issue of MONSTERS FROM THE VAULT is *now available!* Vincent Price lives and much more in MONSTERS FROM THE VAULT #30 for \$9.98 plus shipping today! The following back issues are also *still available*: MONSTERS FROM THE VAULT #4 \$5.95 #16 \$7.00 #21, 23, 24 \$7.98 each #25, 26, 27, 28 \$8.98 each #29; MONSTERS FROM THE VAULT SPECIAL EDITION #1: KHARIS UNEARTHED! \$9.98 each plus shipping!

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## LITTLE SHOPPE OF HORRORS #28!

The latest issue of LSOH featuring THE WOMAN IN BLACK has arrived. LITTLE SHOPPE OF HORRORS #28 is only \$9.95 plus shipping!

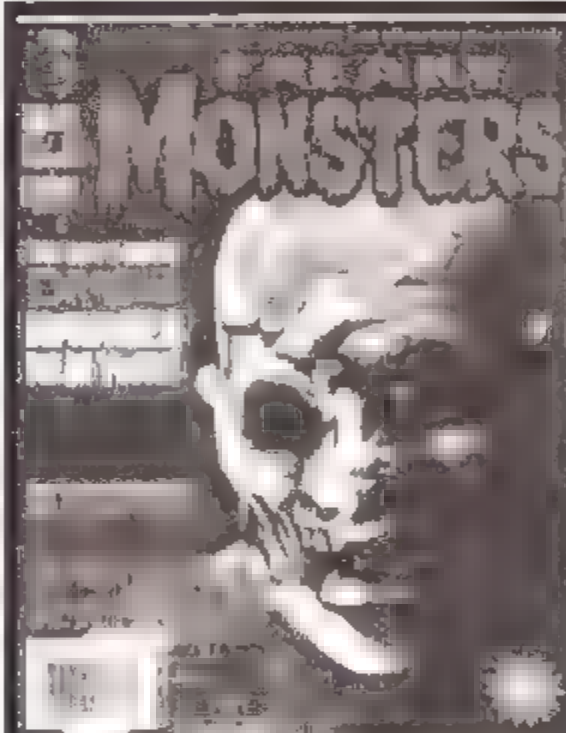
**Back Issues!** LITTLE SHOPPE OF HORRORS #20, 21, 22, 23, 24, 25, 26, 27 \$8.95 each

**Reprints!** #1 \$20.00 #2, 3, 4, 5, 6, 7, 8 \$12.00 each

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## FREAKY MONSTERS

#3, 5, 6, 7, 8, 9!

From the former publisher and editor of FAMOUS MONSTERS comes his answer to FM, another FM...FREAKY MONSTERS! "THE MAGAZINE FOR GHOULDEN AGE MONSTER LOVERS!" is here to provide some freaky monster fun. "IF YOU LOVE CLASSIC MONSTER MOVIES THIS IS THE MAGAZINE FOR YOU!" Get *Freaky* with FREAKY MONSTERS #3, 5, 6, 7, 8 and 9 for Only \$9.95 each plus shipping!

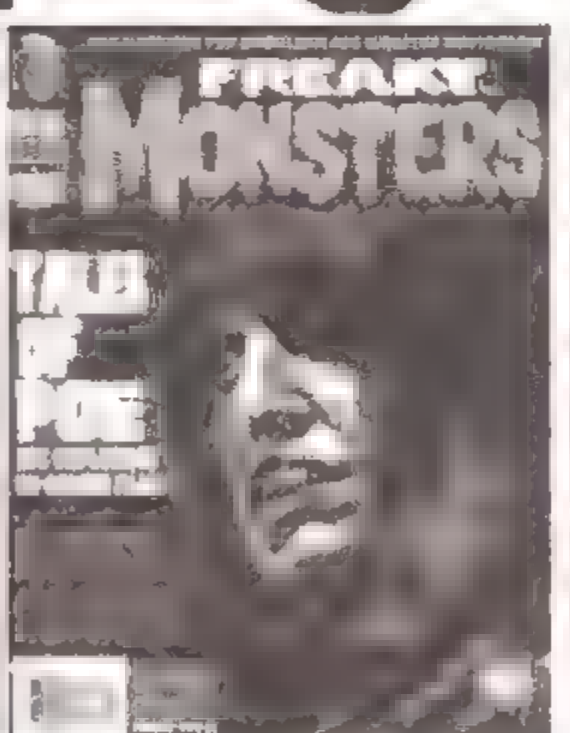
We may still have a few of: #1, 2, 4 \$9.95 each

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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## Back In Stock! FAMOUS MONSTERS Speak CD!

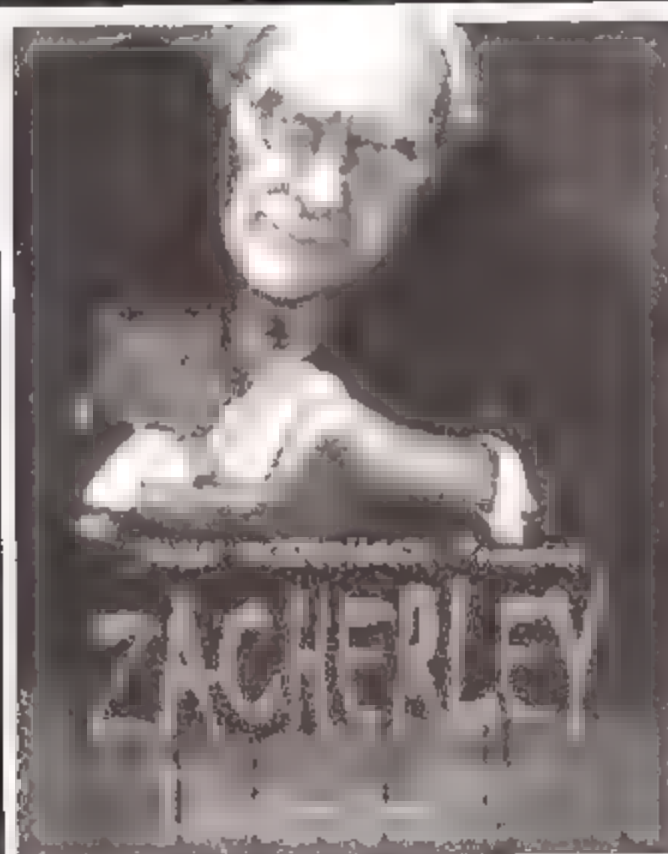
We haven't had copies of this *Famous* recording that you may recall advertised in that *Famous* monster magazine years ago for many years but recently unearthed a few copies of this 2001 release. Listen to *The Exclusive Recordings of Frankenstein & Dracula* featured on the FAMOUS MONSTERS Speak CD for the Scary Low Price of Only \$12.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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## **Just In! Autographed by the Author! JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!!**

Dr. Johnny's latest book has arrived and it is another scare and fun-filled volume. This new book contains Zacherley comics, illustrations, photos as well as historical information and is autographed by the author. Get JOHN SKERCHOCK Presents ZACHERLEY Illustrated!!! *whatever you are* for the Scary Low Price of **Only \$14.99 plus shipping!**

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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## **Autographed! VAMPIRA UNAUTHORIZED book!**

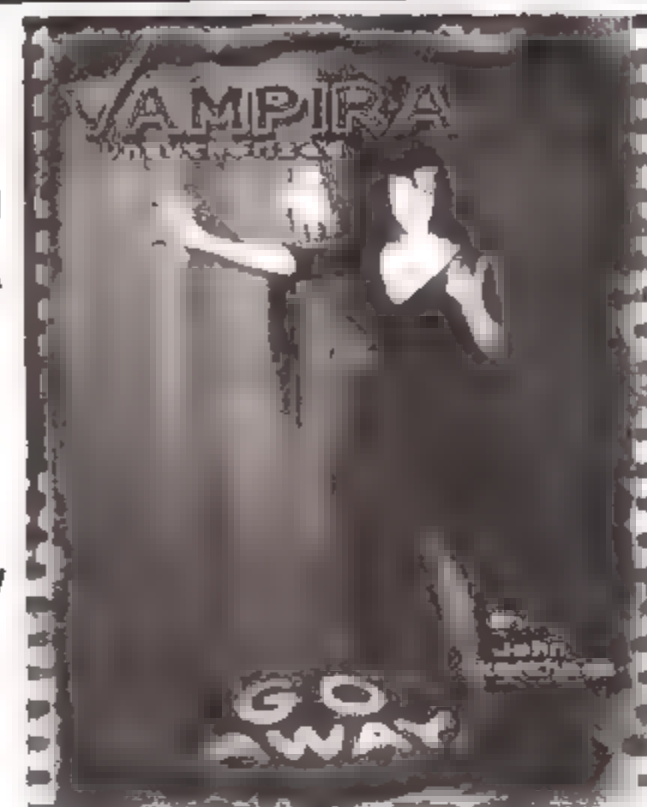
John Skerchock's latest book is in stock and each one is autographed by John. This is Maila's story from immigrant to actress. Her rise to stardom and death in obscurity is chronicled in the pages of VAMPIRA UNAUTHORIZED for only **\$24.99 plus shipping!**

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## **At Last! Just In! BELA LUGOSI'S TALES FROM THE GRAVE #2!**

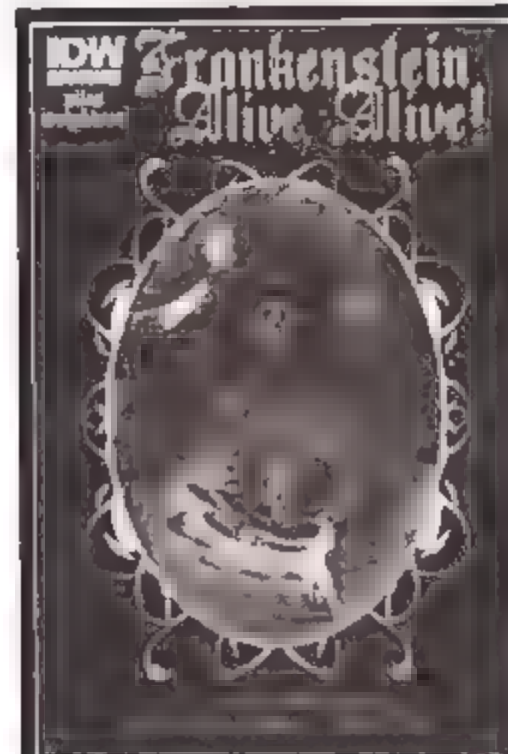
The second issue of BELA LUGOSI'S TALES FROM THE GRAVE comic has finally arrived and it was worth the wait. Sail the scary seas with BELA LUGOSI'S TALES FROM THE GRAVE #2 for **Only \$4.99 plus shipping!**

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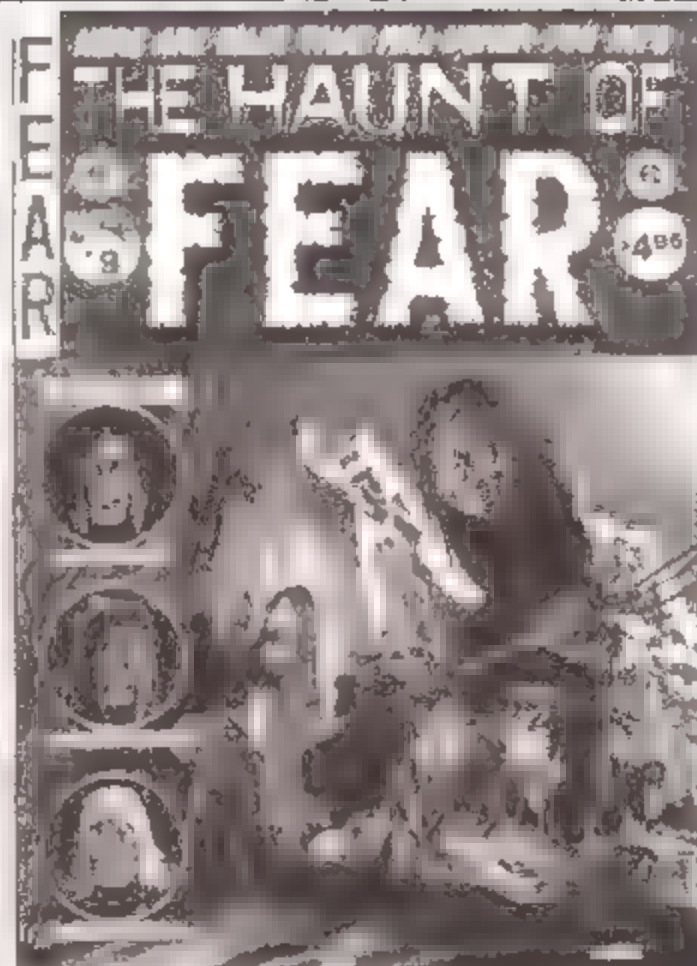
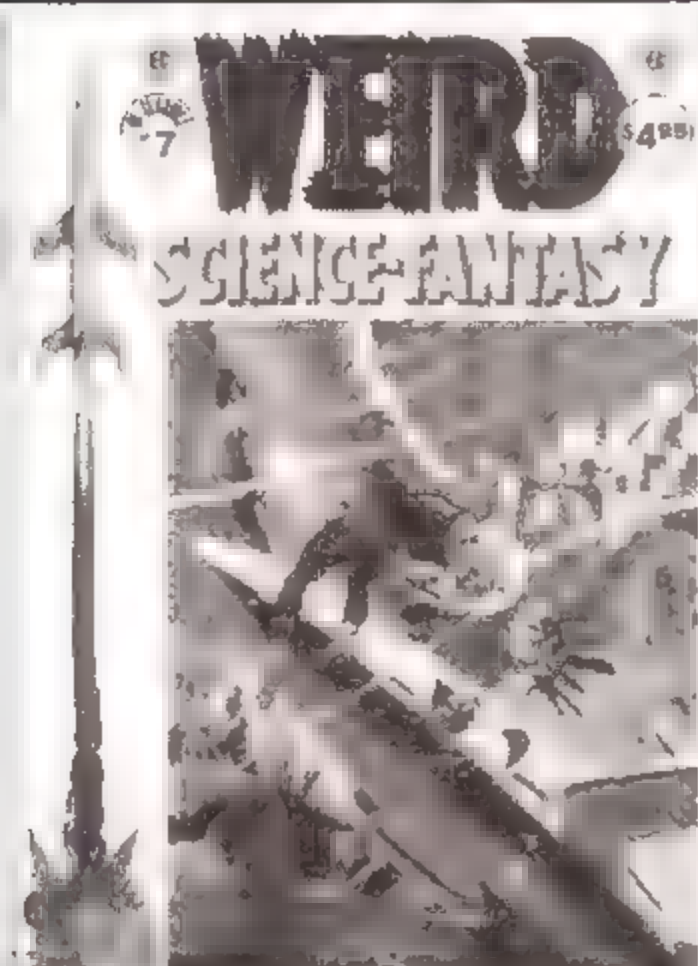
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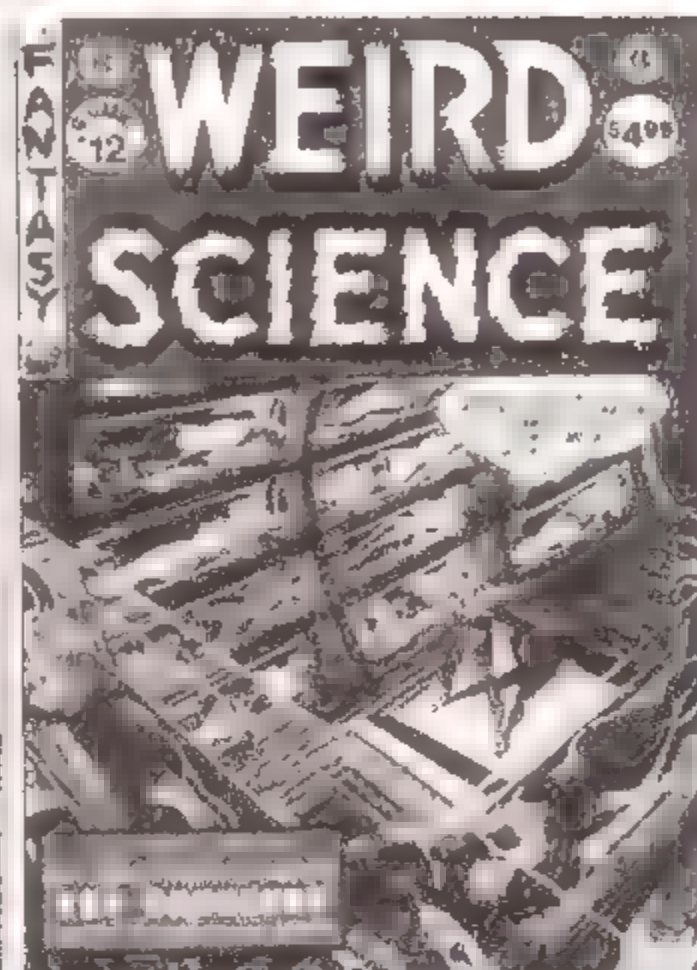
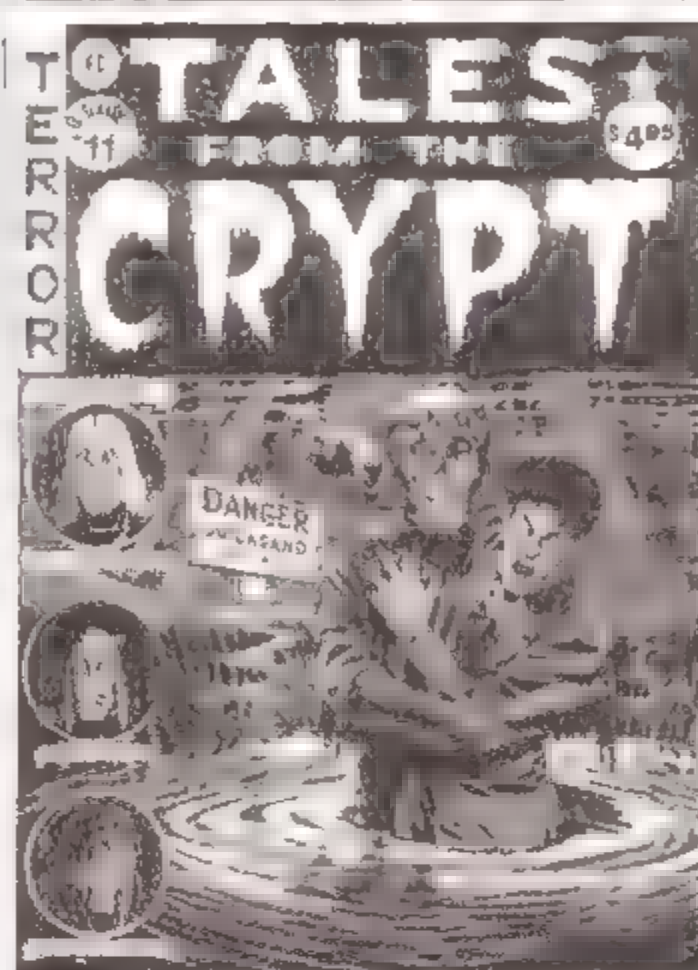


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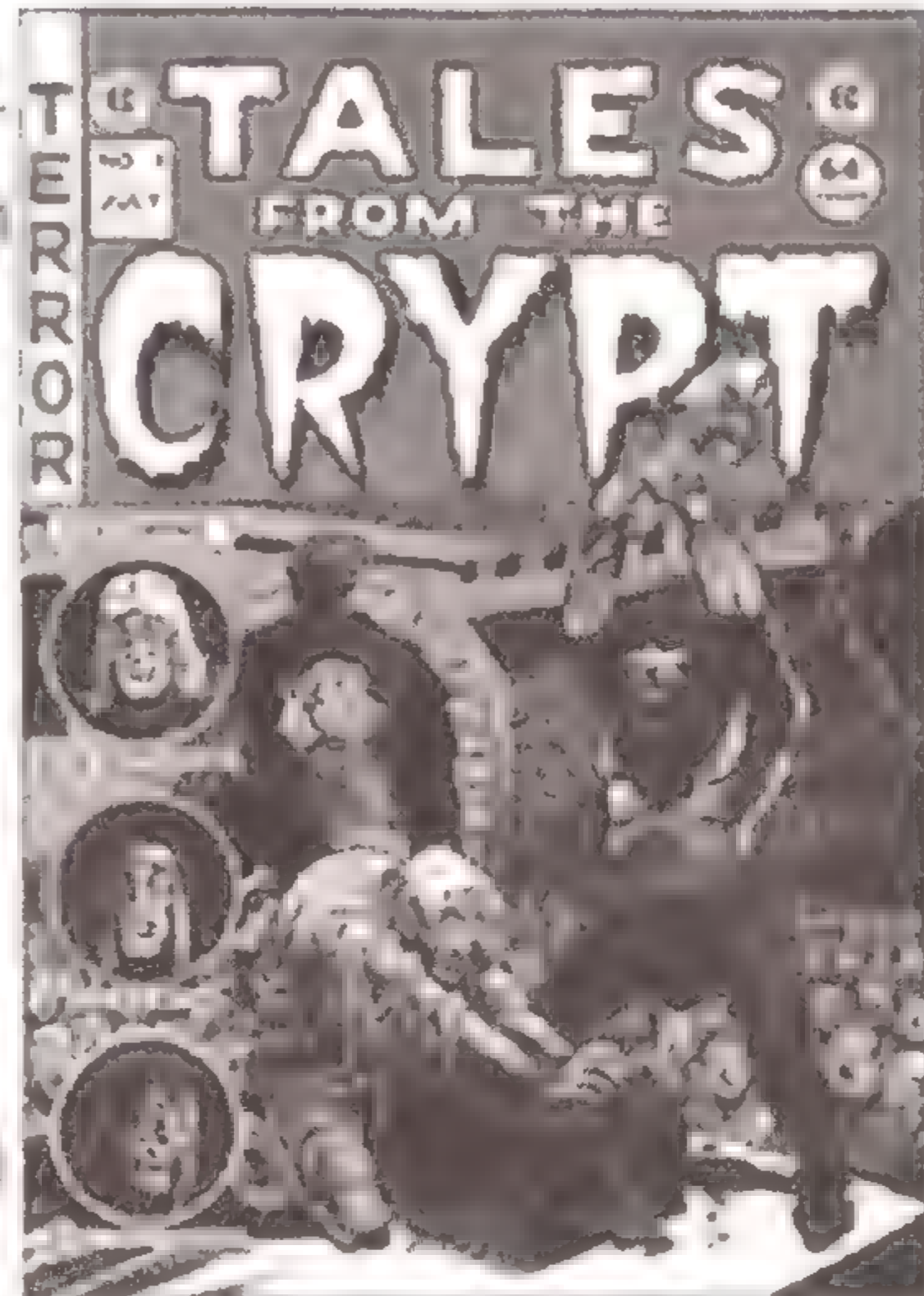
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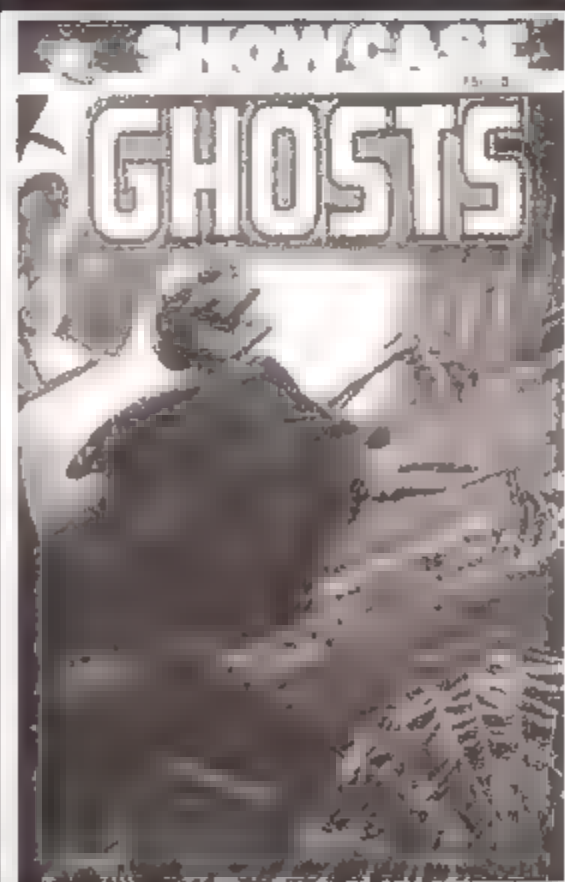


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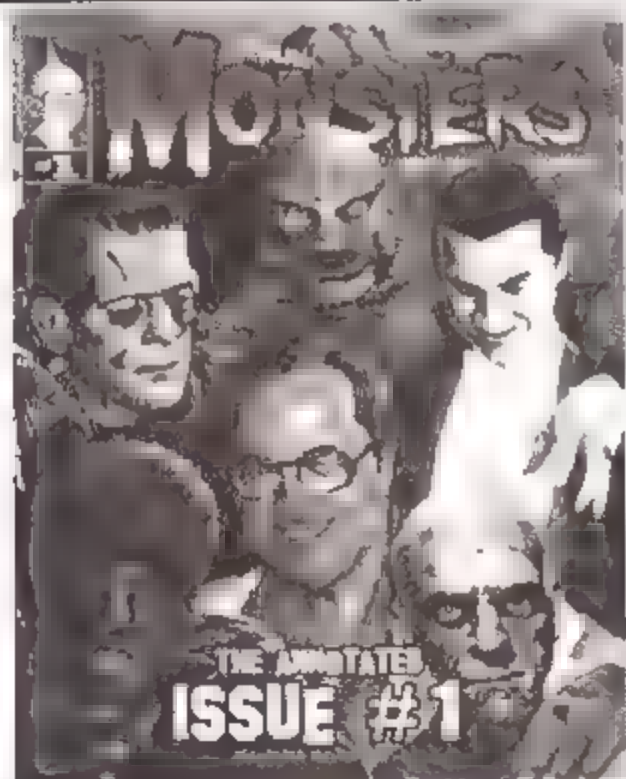
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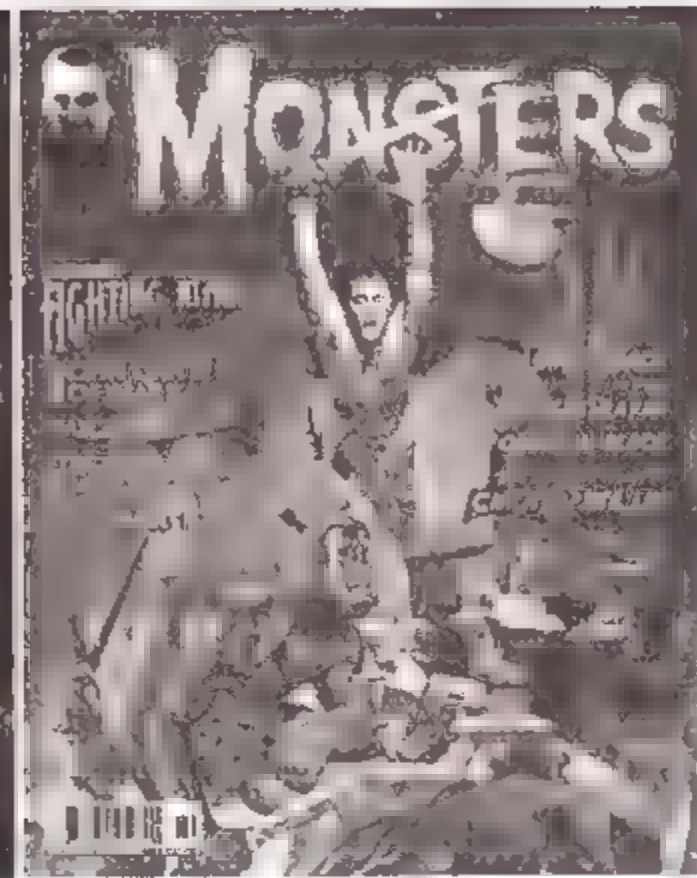
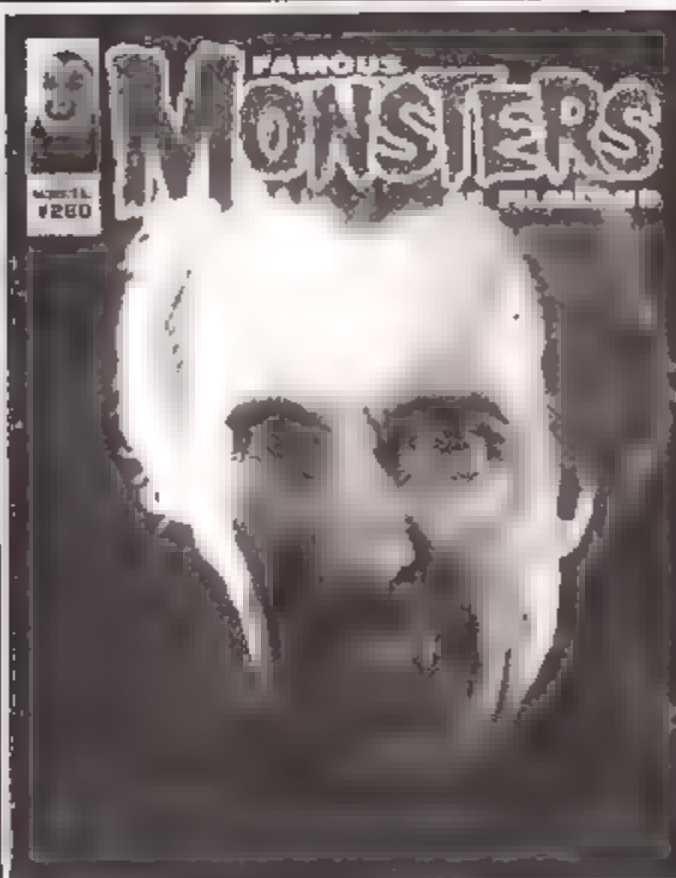


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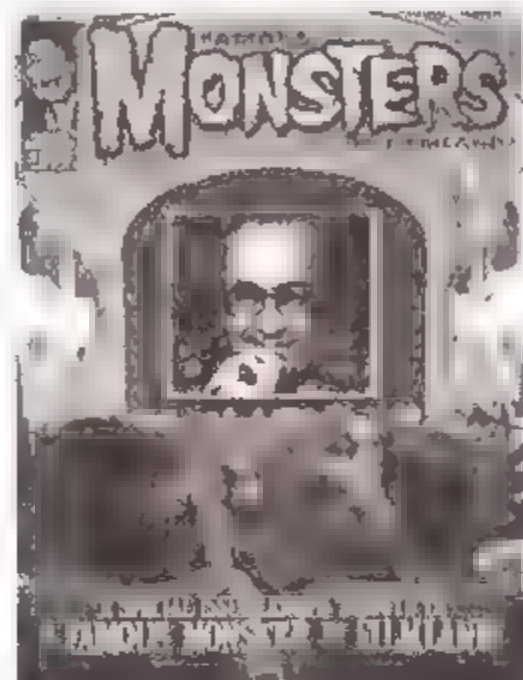
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## Just In! **SCREAM#24** and back issues!

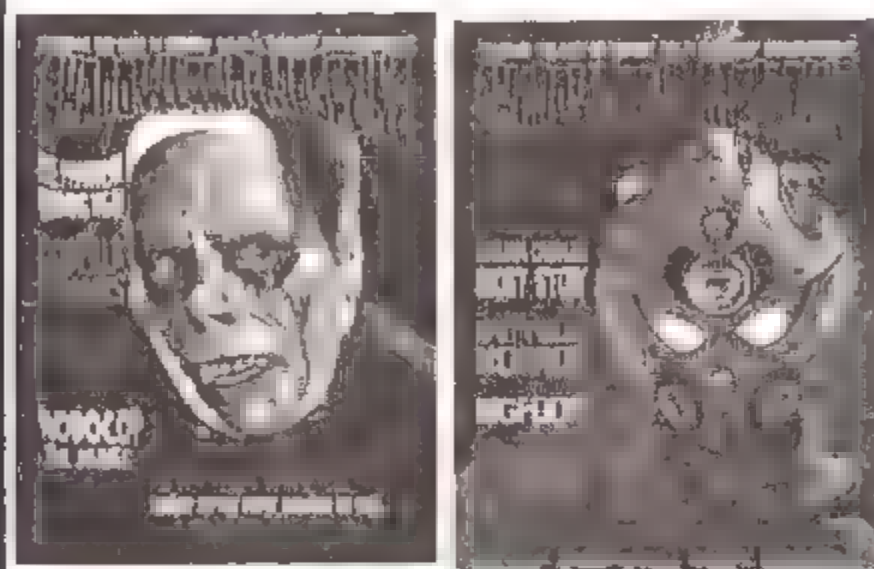
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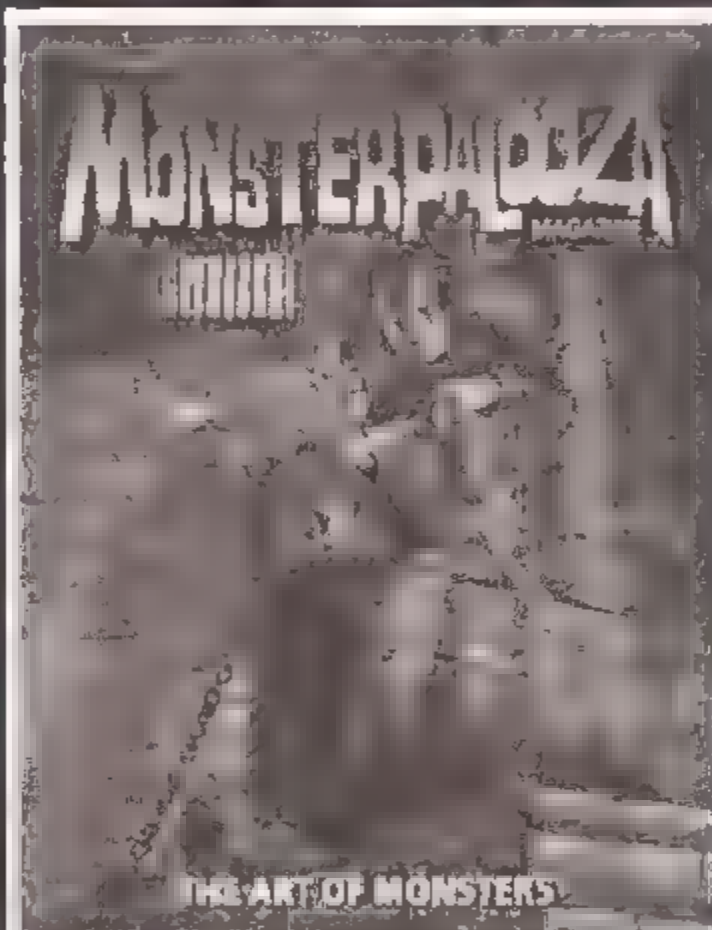
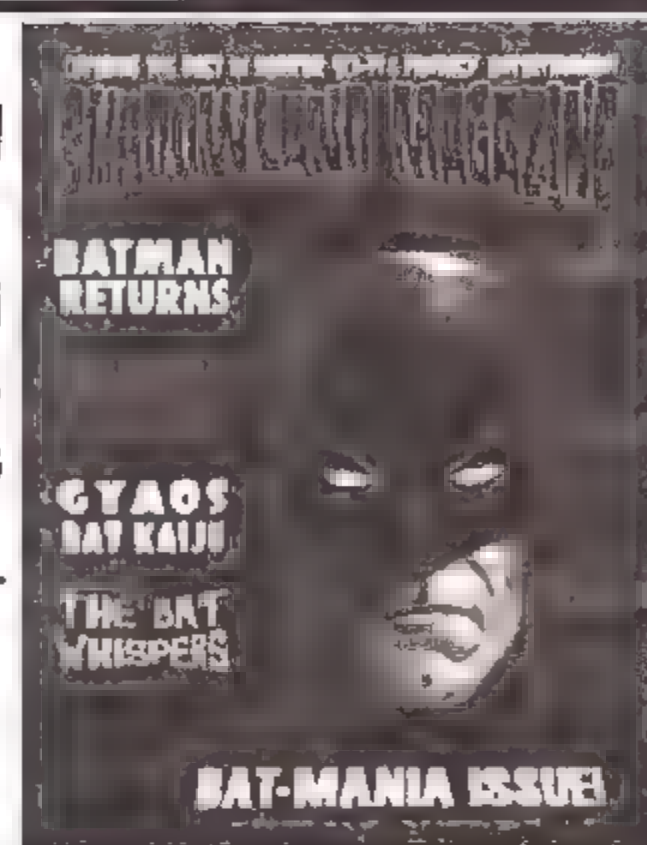
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## Just In! **MONSTERPALOOZA MAGAZINE No.1!**

You've read about the MONSTERPALOOZA convention in these very scary pages, now a new monster magazine bearing the same name comes to life. The Autumn 2011 issue features 96 glossy pages with most in full color and articles on Lon Chaney, Karloff, Vincent Price, DRACULA AT 80, Frankenstein, History of Halloween and much more! MONSTERPALOOZA MAGAZINE No. 1 is Only \$9.95 plus shipping!

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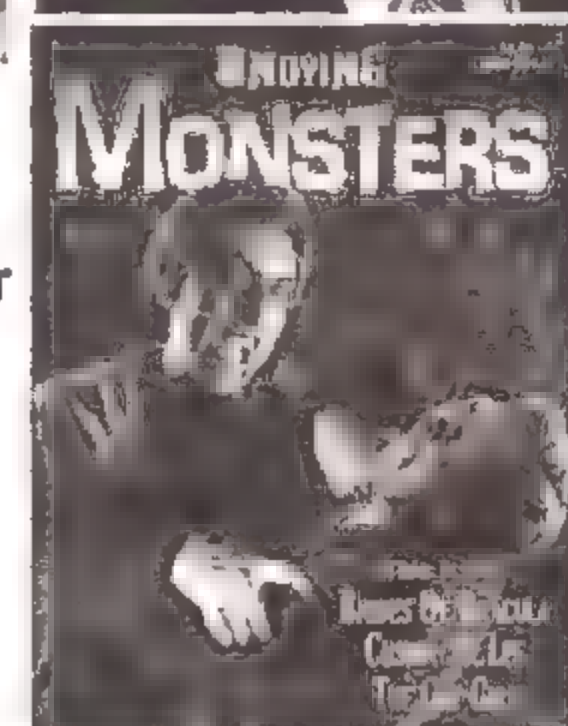
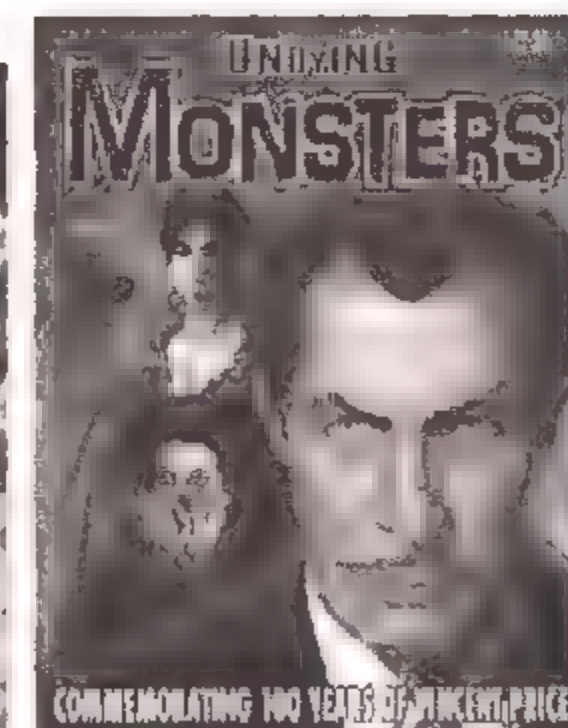
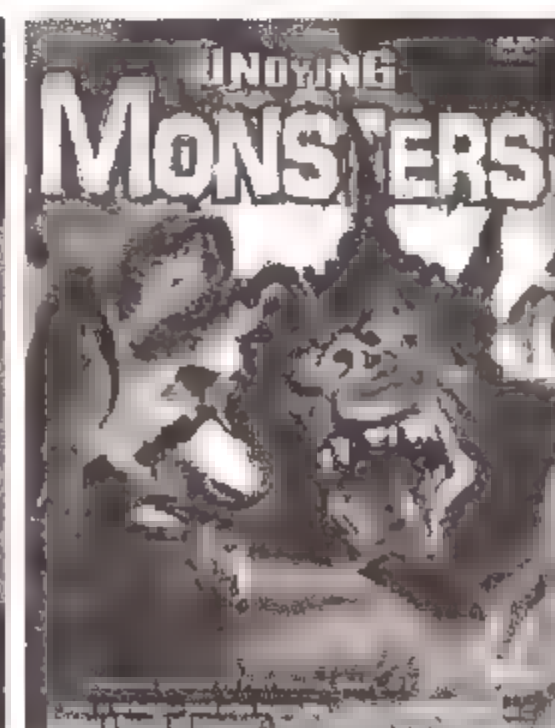
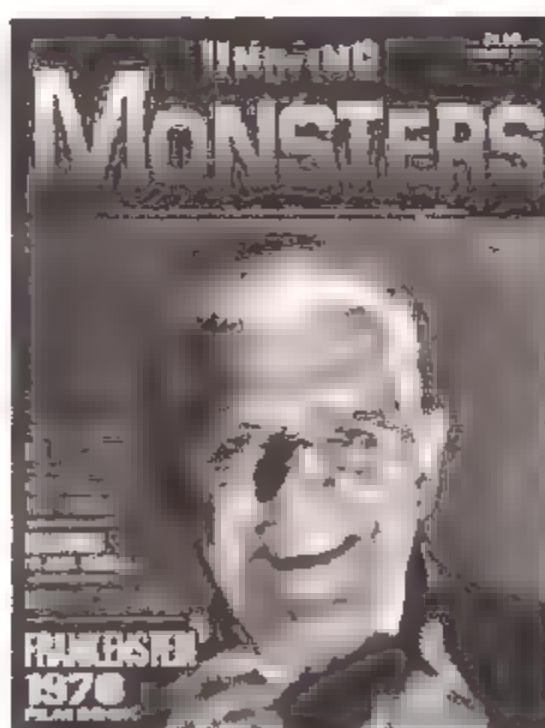
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